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Saturday 7 September 2013

amateur Photographer

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SAMSUNG

GALAXY NX

The ultimate flexible system camera

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DRAMATIC LANDSCAPES

Discover how Mark Littlejohn creates his atmospheric vistas

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Amateur Photographer For everyone who loves photography

WITH Instagram users posting 45 million photos per day, the image-sharing website has helped bring photography to the masses. It has even helped to catch criminals. But there is a sinister downside to a social media age where precious images can be someone else's in less than 60 seconds.

In a week when US police used Instagram to catch criminals after a user had foolishly posted images of guns and cash online, a photographer tells AP how his photo was stolen by an Instagram member who brazenly passed it off as their own (see page 5). Not only that, it went on to win a global contest hosted by Samsung, who was forced to strip the bogus photographer of their title. As copyright breaches go, it can't get more blatant and it should be red faces all round. But not for the culprit, who seemed immune to the backlash and refused to remove the photo from his Instagram account. The hapless victim was Hengki Koentjoro, a photographer from Indonesia whose work graced the pages of AP last year.

In a world that's awash with (un?)social media, photographers face an ever-present challenge of keeping track of their photos and navigating a path clear of copyright war.

Chris Cheesman
News editor

THE AP READERS' POLL

IN AP 17 AUGUST WE ASKED...
How often do you use the camera on your phone?

YOU ANSWERED...

A It's my only camera	2%
B At least once every day	5%
C At least once a week	16%
D Only if I'm desperate	58%
E I don't have a camera phone	19%

THIS WEEK WE ASK...
Have you ever had your copyright stolen online?
VOTE ONLINE **www.amateurphotographer.co.uk**

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© MARK LITTLEJOHN

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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> *Amateur Photographer* was never very far away
>
> Lonnie Donegan musician wins RPS Distinction, page 7

• Winning image stolen online • Entrant stripped of NX300 prize

SAMSUNG WIN QUASHED AFTER COPYRIGHT BREACH

A COPYRIGHT row has broken out after the winner of an online photography competition was accused of stealing the winning image from another photographer and disqualified.

Hengki Koentjoro, a fine-art photographer from Indonesia, says his image was digitally manipulated and flipped horizontally when entered into Samsung's 'Live in the moment' competition, which is giving away an NX300 camera to four category winners.

The controversial image had seemingly been entered by an Instagram member using the online name 'bogdhan', who has since been attacked in comments made by other users of the image-sharing website.

The photo was submitted to the 'MyCommute' section of the contest earlier this summer.

Koentjoro, whose work was featured in AP last year, says he was only made aware of copyright theft following a tip-off from a friend a week later.

Koentjoro called for more education about copyright among the general public.

He told AP: 'Let's warn other photographers to be careful with their work.'

At the time of writing, the Instagram user in question could not be reached for a response following a request sent by AP via the comments section of his online account.

Contest rules allowed entrants to submit photos via Facebook and Instagram.

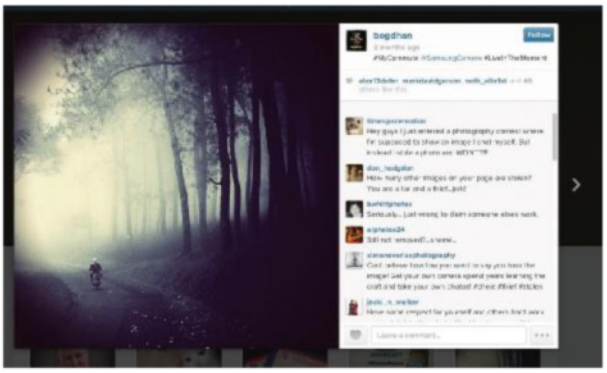
Koentjoro said future competition organisers should demand to see raw-format image files.

Koentjoro received a statement from Samsung that read: 'Thank you for alerting us in regard to this issue. We take copyright infringement very seriously and it is very unfortunate that [the] present case has taken place. We have disqualified the applicant [sic] of this picture, and he is no longer the winner of the contest – neither will he receive the prize.

'Further, we have taken down the announcement from all our channels.'

Samsung did not make any further comment on the issue when approached by AP.

The original 2009 image by Hengki Koentjoro



The image as it appeared on the page of an Instagram user who was accused of breaching Koentjoro's copyright

SNAP SHOTS

● Police in the United States have used Instagram to identify criminals involved in what is reported to be 'the largest gun bust' in the history of New York City. A member of the ring allegedly used the image-sharing site to post images of guns and wads of cash, which reportedly led police to track down his accomplices.

● An 18-month-old girl died after falling into a fast-flowing river while her father had reportedly been taking family holiday photos in India. Dr Megha Reddy from Wolverhampton said his daughter Manvi slipped from his arms during a holiday to visit relatives near Hyderabad, according to the *Sunday Telegraph* on 18 August.

KODAK EMERGES FROM BANKRUPTCY PROTECTION

EASTMAN Kodak will live on as a smaller company focusing on markets such as commercial printing, after its emergence from Chapter 11 bankruptcy protection, which has been approved by a court in the United States.

As we went to press, Kodak CEO Antonio M Perez said the firm expects to leave bankruptcy protection status on 3 September, after which it will serve commercial imaging markets such as printing and packaging.

The news is unlikely to have much impact on consumers, however.

Kodak is in the throes of selling its Personalized Imaging business, which includes photo kiosks, film and photographic paper, to thousands of former Kodak employees.

The firm has already decided to stop selling consumer inkjet printers.

Although it no longer makes its own cameras, the brand continues on new, fixed-lens digital cameras made by US firm JK Imaging under a licensing agreement.

Plans also exist for an interchangeable-lens camera in the coming months.

In 1975, Kodak was famously credited as inventing the first digital camera, but it was overtaken by rivals.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 4 September

EXHIBITION Dan Budnik Marching to the Freedom Dream, until 21 September at Trolley Books, London W1W 7EG. Tel: 0207 729 6591. Visit www.trolleybooks.com. **EXHIBITION** on scientific photography by Royal Photographic Society and the Science and Technology Facilities Council, until 30 September at Great North Museum: Hancock, Tyne and Wear NE2 4PT. Tel: 0191 222 6765. Visit www.twmuseums.org.uk.

Thursday 5 September

© ARWYN BAILEY

EXHIBITION A Clarion Call by Arwyn Bailey, until 30 September at Rhubarb & Custard Photo Gallery, Berkshire SL4 6DB. Tel: 01753 860 996. Visit www.rhubarbandcustard.biz. **EXHIBITION** 3D photography, last day at Gurjar Hindu Union, Apple Tree Centre, West Sussex RH11 0AF. Tel: 01293 530 105.

Friday 6 September

© RENE BURRI/MAGNUM PHOTOS

EXHIBITION True Colours by photographers including Steve McCurry and Martin Parr, until 5 October at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **DON'T MISS** Getting Started with DSLR Film Making (10.30am-5pm, cost £169) at Nikon School, London W1W 8SW. Tel: 0330 123 0934. Visit www.nikon.co.uk/training.

Saturday 7 September

DON'T MISS Getting Creative with D7000/D7100 (10.30am-5pm, cost £149) at Nikon School, London W1W 8SW. Tel: 0330 123 0934. Visit www.nikon.co.uk/training. **EXHIBITION** Solo Exhibition by Indr Serpytyt, until 12 October at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org

Sunday 8 September

EXHIBITION Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk. **EXHIBITION** Sebastião Salgado: Genesis, last day at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5010. Visit www.nhm.ac.uk.

Monday 9 September

EXHIBITION Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit rmg.co.uk. **EXHIBITION** Julian Lennon, until 20 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com

Tuesday 10 September LATEST AP ON SALE

EXHIBITION Pictures from the Real World by David Moore, until 15 September at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar G Lee, until 12 October at Side Gallery, Tyne and Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

BARNARDO'S DENIES PLAN TO DESTROY ARCHIVE

© COURTESY BARNARDOS

BARNARDO'S denies that it plans to destroy its historic archive of half a million photographs, but the children's charity accepts it must find a new home for thousands of images.

The charity was responding to an online petition calling on the UK Government to save 500,000 original Barnardo's images and 300 films dating back to 1874, amid fears that the charity is set to destroy them as part of a digitisation plan.

The alert followed an article that appeared on the British photographic history website.

The collection includes a visual history of Barnardo's work in Canada and Australia and a 'very rare' ambrotype of Dr Barnardo with children.

Among those backing the petition was Thelma Eley from Australia.

In a blog accompanying the petition, she wrote: 'There is a direct emotional impact when a person touches a photo of themselves or a family member.

'It links them back in time directly, far more so than a digitised version or a copy of a photo.

'There is something different about an original photograph. It is vital that these photos be saved in their original form.'

The petition, drawn up by Geoff Barker of Sydney, Australia, has so far won more than 1,200 signatures.

However, Barnardo's says the fears on which the protests were based are misplaced.

'We are not going to destroy our photographic archive,' insisted a Barnardo's spokeswoman.

Barnardo's has confirmed that it plans to digitise 200,000 images as part of a preservation project to bring its entire archive together in one location.

It says it is working with the National Archives and 'also exploring where the archive might be housed in future'.

This forms part of a plan to modernise the charity's base in Barkingside, Essex.

In a statement, it added: 'Until a decision is made on the permanent new home for the whole archive, Barnardo's is seeking an arrangement with the company which is digitising its oldest images that need to be kept in a climate-controlled environment, to look after them in the short term.

'The remainder of the archive, which does not need special storage, will stay with the Barnardo's team for the moment.'

Interest generated by the online commotion may have helped secure the archive's future.

Barnardo's tells AP that the petition quickly led to 40 offers to rehouse part of its archive as a direct result.

RARE BEATLES PHOTOS PULLED FROM AUCTION

RARE photos of the Beatles, including precious images discovered on a film found inside a camera belonging to the band's official photographer after he died, have been pulled from sale.

Auctioneers were poised to sell more than 40 Beatles images at Cuttlestones in Wolverhampton on 16 August. However, an auction house spokesperson said the images were 'temporarily withdrawn' at the request of the vendor, who wanted to remain anonymous.

The 'significant' archive includes 34 shots that had remained undiscovered in Derek Cooper's camera until 10 years after the photographer's death in 1983.

It was to have been the first time that prints of the negatives were offered for sale on the open market.

It is not known whether the auction will be rescheduled.

'They [the vendor] wanted to delay it,' said the auction spokesperson.

'It's not unheard of for people to have a change of heart.'

John Lennon, Paul McCartney, George Harrison and Ringo Starr featured in the pictures, which ranged from informal backstage shots, to formal portraits and photos taken on Beatles tours.

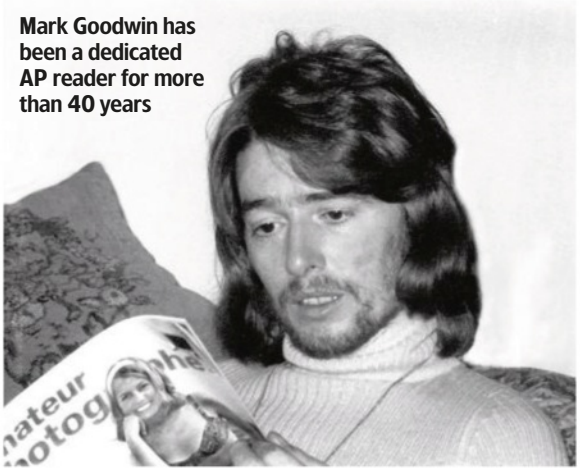
The archive had been expected to attract international interest.

subscribe 0844 848 0848

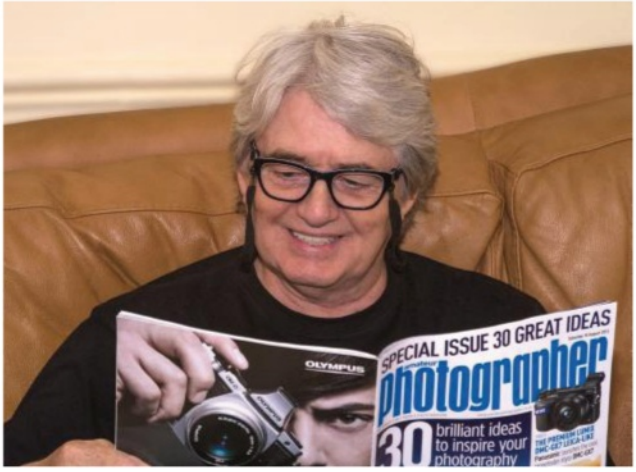
SNAP SHOTS

● Jessops plans to open a store in Bromley, south-east London, under the chain's new boss Peter Jones. A spokesperson for Jessops Europe said the store will be based on Bromley high street and is expected to open 'in the not too distant future'. Eight staff reportedly lost their jobs when the Bromley store shut down in January. Peter Jones has so far reopened 27 Jessops stores – the first being the outlet in Oxford Street, London, which was relaunched at the end of March.

● Police have refused to be drawn on details of electronic items seized from the partner of a *Guardian* journalist at Heathrow, which reportedly include a camera. Police temporarily held David Miranda, the partner of Glenn Greenwald, under anti-terror laws on 18 August. Greenwald has recently worked on high-profile articles about US surveillance programs. A Metropolitan Police spokesman told AP: 'We are not getting involved in saying what items may or may not have been taken.'



Mark Goodwin has been a dedicated AP reader for more than 40 years



© MARK GOODWIN

MUSICIAN CREDITS AP FOR RPS GONG

A MUSICIAN who took his camera on tour with 'King of Skiffle' Lonnie Donegan says that reading AP has helped him win a Royal Photographic Society accolade.

Mark Goodwin, who was a drummer with the Lonnie Donegan Skiffle Group, ensured that he always carried a camera when touring the globe with Donegan, who died in 2002.

Donegan rose to fame in the 1950s and was best known for novelty songs such as 'My Old Man's a Dustman'.

Goodwin, who was with Donegan's band until 1973 and is now aged 71, says that gaining an LRPS Distinction in July is 'proof' that reading AP has made him a 'better photographer'.

Photography became a second passion after music – inspiring him to capture thousands of images while visiting entertainment hotspots such as Las Vegas.

Goodwin started to take up photography seriously in 1978 and now specialises in nature and British wildlife photos, using his Nikon D3S and D2X DSLRs.

'I had to work pretty hard to gain this distinction and it means a great deal to me. I feel it's a sign of recognition for all the hard work and study over the years,' said Goodwin, who has been reading AP for more than 40 years.

He added: 'When I was a pro musician, practice was part of my job. I would do it every day for at least two hours, but I had been doing that since I was 12 years old and didn't know anything else.

'Learning photographic techniques, including wet-darkroom and now digital, has been both enjoyable and very taxing, but *Amateur Photographer* was never very far away.'

Having had access to many well-known figures in the music business over the years, he plans to publish previously unseen images in a photobook.

The photographer has set up a studio at his home near Chepstow and started to digitise an archive of thousands of images, including four rolls of b&w film of Abba at the Albert Hall, London, in 1978.

Goodwin, who describes himself as a 'semi-professional' photographer, explained that he was given exclusive access to photograph Abba in his job as a promotions manager for record label CBS. He also documented Ray Charles in Hamburg.

A photo of a butterfly that helped Mark win an LRPS Distinction

© MARK GOODWIN

'RESOLUTION' PRIORITY FOR ENTHUSIASTS

IMAGE resolution is the most important factor when buying a digital camera, with features such as face detection and GPS ranking lowest, reveals a worldwide survey of photography enthusiasts.

The *Rise of the Amateur* survey, conducted in March 2013, shows that the older the photographer, the more importance they place on resolution, with those aged 45 and over considering image sharpness and detail the top priority.

Photographers aged 30 and under, however, said they believed high ISO/low-light performance were more important in influencing their purchasing decision.

On average, the second most important factor was focusing speed and accuracy, according to the results of a poll conducted by the Photo Marketing Association (PMA) and photography website DP Review.

Camera brand, continuous shooting capability and live view were placed well down the table of importance when choosing new kit – positioned 14, 15 and 16 respectively from a total of 20 factors enthusiasts were asked to rank in degrees of significance.

GPS was deemed to be the least important factor across all age groups, while the inclusion of user-friendly features such as face detection, subject modes and 'intelligent auto' ranked second from bottom.

The survey, which pulled in more than 5,100 responses from US and non-US countries, reveals that mirrorless system camera ownership rose 13% compared to a year earlier.

Enthusiasts aged 45-55 were the largest group to own a DSLR, while those aged 55 and over were most likely to own a non-SLR, interchangeable-lens camera.

The number of enthusiasts taking pictures daily, or several times per week, using a mobile phone grew 10% over the 2012 figure.

Almost 11% of enthusiasts said they had 'completely switched from a compact camera to a mobile device, and more than 20% have partially switched'.

Nearly all of those who responded (96%) were male.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP THIS WEEK IN... 1930

Those yet to be inspired to take up a sporting activity – despite British success at last year's London Olympics – may put a spring in their step if they splash out on a movie-equipped camera, if an advert that appeared in AP this week in 1930 is to be believed 83 years on. Under the banner 'Film your Speed Sports with a Ciné-"Kodak"', the advert claimed: 'Your sports, sir, no matter what form they take, motor boat or motor bike, cruising, sailing, touring, tramping or just playing tennis, will take on an added interest, a new zest, *if you take up cinematography, too.*'

Film your Speed Sports
with a CINÉ-"KODAK"

Your sports, sir, no matter what form they take, motor boat or motor bike, cruising, sailing, touring, tramping, or just playing tennis, will take on an added interest, a new zest, *if you take up cinematography, too.*

Making movies with a Ciné-"Kodak" is as simple as taking snapshots with a Box "Brownie." You press a lever, a spring motor operates the mechanism and "we do the rest"—incidentally, free of further expense to you. Your motion picture films are returned to you ready for throwing on the screen with the "Kodascope," the Kodak Home projector.

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KODAK LIMITED, Kingsway, London, W.C.2.

SNAP SHOTS

● Marumi has unveiled a new line of photographic filters. The Japanese-made Exus series comes in 13 different diameter sizes, from 37mm to 82mm, featuring new 'antistatic and anti-reflective qualities', according to Marumi. Prices for the Exus Lens Protect filters range from around £52 to £120. The Exus Circular Polariser filters cost from around £119. For details, contact UK distributor Kenro on 01793 615 836 or visit www.kenro.co.uk.

● As smartphones continue to eclipse lower-end digital compact cameras, LG has unveiled a model featuring a 13-million-pixel camera and optical image stabilisation. The LG G2 also comes with a 5.2in 'full HD' screen, multi-point AF and a non-protruding lens, according to the firm. Other features include a 'Super Resolution' mode. The G2 is expected to go on sale shortly.

© MARTIN MIDDLEBROOK 2011

A Canon EOS 5D Mark III used by Jason P Howe after an assignment in Afghanistan

Safety classes for conflict zones

PHOTOGRAPHERS' WAR WORKSHOP

TOO many photographers and journalists operate in hostile conditions without the necessary skills, claim organisers of a new 'conflict photography workshop'.

Pulitzer Prize winner Javier Manzano and photojournalist Eric Bouvet, winner of five World Press Photo awards, are set to pass on their experience and skills in a workshop, due to take place in Andalusia, Spain, from 6–12 November.

Organised by Jason P Howe and Martin Middlebrook, the course will cover areas such as assignment planning, first-aid drills, 'IED awareness', and filing photos from the battlefield.

The workshop's website states: 'No professional soldier is sent to a war zone without extensive training.

'Photographers who operate in exactly the same battle space without any training, experience or proper preparation put themselves in increased danger and potentially put others around them at risk too.'

The training will familiarise participants with possible threats and 'educate them on how to deal with these dangers and to work with a higher degree of safety and security'.

The workshop costs €1,500 including accommodation and meals (ration packs will be provided during field exercises).

More than 1,100 journalists and other media staff have been killed over the past 12 years, according to the International Federation of Journalists, which campaigns for greater safety and monitors press freedom violations.

For more details, visit www.conflictphotographyworkshops.com.

UK PHOTO MARKET SEES DIP

UK photographic sales fell nearly 22% in June, the largest drop so far this year, despite online sales rising 1.4%.

The GfK figures, which compared June 2013 to the same month a year earlier, are similar to the first quarter of the year when sales fell 21% in all three months, before better results were seen in April and May.

The *Market-i report*, compiled by GfK Retail and Technology UK, says: 'Fixed-lens [compact] sales continue to be hampered by the development of smartphone cameras, high ownership levels and the move to premium.'

It adds: 'The changeable-lens sector has seen a move to entry-level models subduing value growth, but accessory areas focused on changeable-lens cameras should receive a boost from the volume demand generated.'

The value of the UK photographic market fell by 18.9% in the first half of 2013, compared to the same period a year earlier.

CLUBNEWS

Club news from around the country

WHITLEY BAY PHOTOGRAPHIC SOCIETY

The Society says its new season begins on 10 September at 7.30pm and welcomes new members, ranging from beginners to more advanced photographers. Visit www.wbps.co.uk.

SEVENOAKS CAMERA CLUB

An exhibition entitled 'Capturing Sevenoaks' takes place from 3-22 September at Knole, Sevenoaks, Kent TN15 0RP. For club details visit www.sevenoakscameraclub.org.uk.

Get a free 30 day trial on iTunes

Sony Alpha Centres of Excellence

Richard Sibley visits Pantiles Cameras in Tunbridge Wells, and speaks to manager **David Podbury**

'BEING a Sony Alpha Centre of Excellence is a really positive thing for us,' says David Podbury, manager of Pantiles Cameras in Tunbridge Wells, Kent. 'It means that Sony recognises our excellent customer service and gives people the confidence to visit us for advice on Sony cameras and accessories.'

Each member of the team at Pantiles Cameras is familiar with the entire Sony range of cameras, which means they can help advise customers on the best camera for them, and help them understand the various features of each model.

A dedicated section of the store allows customers to see the entire range of Sony cameras on display, with class-leading products like the Sony Cyber-shot DSC-HX50 and Cyber-shot DSC-RX100 II extremely popular, says David. 'With a 30x optical zoom, the HX50 is a belting compact camera, and we've also had phenomenal sales of the RX100 and RX100 II. But it isn't just cameras: we keep a large range of Alpha and E-mount lenses in stock too, so customers can come along and try them on their Alpha or NEX cameras. The Sony Carl Zeiss 24mm f/1.8 E Mount lens is a really great product that people have been keen to see.'

However, being a Sony Alpha Centre of Excellence isn't just about having products on display. Pantile Cameras also hosts specific Sony Days where members of the Sony Training team come down to help customers out and offer advice on the range of Sony products, and how to get the most out of them.

Pantiles Cameras
22 The Pantiles,
Tunbridge Wells,
Kent
TN2 5TN
01892 527 082

SONY make.believe α Centre of Excellence

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Harrisons	Sheffield
London Camera Exchange	Bristol (Horsefair)
London Camera Exchange	Chester
London Camera Exchange	Chesterfield
London Camera Exchange	Colchester
London Camera Exchange	Leamington Spa
London Camera Exchange	Manchester
London Camera Exchange	Southampton High Street
Pantiles Cameras	Tunbridge Wells
Park Cameras	Burgess Hill
Warehouse Express	Norwich
Wilkinson Cameras	Preston
Wilkinson Cameras	Southport
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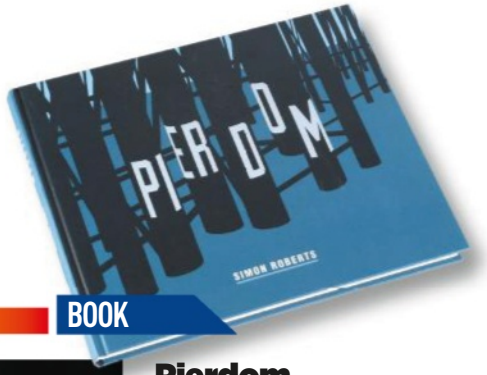
AP Review

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

© SIMON ROBERTS

Pierdom

By Simon Roberts
Dewi Lewis Publishing, £35, hardback, 160 pages, ISBN 978-1-907893-40-7

THE AGE of the leisurely promenade along the pier has, for many, come to an ignominious end. Once essential parts of any seaside town, these structures are now frequently to be found faded, decrepit, abandoned or even vanished entirely. Simon Roberts' book feels at times like a eulogy to the pleasure pier. While many of the piers are still active, their lustre has clearly faded. It's the ones in disrepair that provide the most memorable images, such as the unmistakable skeleton of Brighton's West Pier, or the fire-ravaged shell of Hastings, plastered with posters warning of dangerous falling debris. Keeping the photography varied is clearly a challenge, but Roberts rises to it fairly well, finding creative angles and vantage points from which to shoot.

Amateur Photographer ★★★☆☆

WEBSITE

www.strobist.blogspot.co.uk

THIS site's statement of intent is 'Learn how to light', and its introductory post clarifies that the specific focus is off-camera flash. You might have to dig a little before you get to the teaching material, but you'll be sifting through a lot of good content. News posts, reader profiles, gear announcements – it's all here and makes for a diverse site. The 'On Assignment' posts are standouts, with photographers taking readers through portrait sessions and explaining the various challenges and what they learned from them. Sometimes the focus drifts away from lighting, but never so far that it seems rambling or irrelevant. The site has built up a solid community, with more than 100,000 members on Flickr.

Amateur Photographer ★★★★☆

© SIMON ROBERTS

© ALEX MAJOLI/MAGNUM PHOTOS

Trolleyology: The First Ten Years of Trolley Books

With text by Julia-Peyton Jones Hans Ulrich Obrist and Barry Miles
Trolley, £35, hardback, 464 pages,
ISBN 978-1-907112-43-0

BOOK

TROLLEY Books was the brainchild of charismatic publishing icon Gigi Giannuzzi, who oversaw a number of dynamic photobooks coming to print until his death from cancer in 2012. This book focuses on the first decade of Trolley Books, and manages to be both a loving tribute to its founder and a collection of seriously top-quality photography. The number of contributions from both writers and photographers is absolutely massive, and there are some fantastic moments to revisit – Zed Nelson's Gun Nation hits, if anything, harder today than it did in 2000. The testimonies to Gigi are glowing and cement his status as a seminal figure in photobook publishing.

Amateur Photographer ★★★★☆

Indre Serpytyte

7 September-12 October. Ffotogallery, Turner House, Plymouth Road, Penarth, Cardiff CF64 3DH. Tel: 029 2070 8870. Website: www.ffotogallery.org. Open Tue-Sat 11am-5pm. Admission free

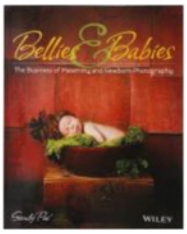
EXHIBITION

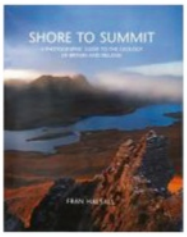
AS LITHUANIA'S presidency of the European Union progresses, Ffotogallery invites Indre Serpytyte, winner of the Jerwood prize for photography in 2006, to explore themes of memory and loss in relation to her home country. The series that won Serpytyte the Jerwood prize, A State of Silence, features still-life images that suggest remnants of bureaucratic systems: discarded uniforms and old, disused rotary phones. Her more recent series focuses more closely on Lithuania's time under the Soviets, visiting sites that house the resistance and transforming the remnants into stylized photographs. Although the images themselves are comparatively simple, there's a lot going on under the surface. Despite its scope, this feels like a very personal exhibition.

BOTH PICTURES © INDRE SERPYTYTE

CONDENSED READING

A round-up of the latest photography books on the market





● **BELLIES & BABIES** by Sandy Puc', £23.99 If you're looking to get into photography as a business, then the baby portrait market may be an avenue to explore – it won't do your stress levels any good, but every parent wants photos of their newborns. This guide from Sandy Puc', who has an apostrophe in her name, is more focused on the business and people-handling side of things than the photography, but it's all important stuff and worth knowing. ● **SHORE TO SUMMIT** by Fran Halsall, £20 'First and foremost, I am an artist, not a geologist,' writes Fran Halsall in the introduction, and accordingly the images in her photographic geological guide to Britain and Ireland are generally very good. Halsall has an eye for a vista and a talent for making the best of bad weather, which Britain and Ireland appear to have provided in spades. Despite her opening claim, there is plenty of geological information to be found, and the book strikes a good balance between dynamic images and information. ● **THE ELITE BICYCLE** by Gerard Brown and Graeme Fife, £35 A bicycle is a beautifully engineered machine, and the competitive racing scene means there will always be people seeking to improve it. Gerard Brown and Graeme Fife meet the best in the field, and in doing so make a lot of excellent photography. Seeing the factories in which these machines are put together is interesting, and even non-cyclists should be able to appreciate the level of craftsmanship involved. A slick and fascinating tour of engineering excellence.

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Letters

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MASS PRODUCED MEANS BETTER QUALITY

Professor Bob Newman's recent article on build quality (AP 10 August) was certainly food for thought. I have always thought the term 'build quality' to be a strange one, and I am not even sure if it is grammatically correct. I prefer to use the term 'well made' rather than 'good build quality', and to my mind they both mean the same thing, although I am sure that some will disagree. If we have to use the term, however, my understanding has always been that mass-produced items generally exhibit the best build quality, because all the parts have to fit together first time, every time, otherwise mass-production cannot be achieved.

The few cameras I own are 'budget', and are therefore mass-produced items, yet I always marvel at how well they are put together, how well they work, and how well they continue to work. Despite their relatively modest cost, I never think of them as of inferior quality, and I would describe them as being well made.

There is another factor which I think is important, and that is 'reliability'. If a camera works reliably for 20 years, it must surely be argued that it is 'well made', or has/had 'good build quality' but, of course, at the time of purchase there is no way of knowing. The gentleman who bought an expensive Leica that only lasted two years clearly bought an unreliable camera, which in turn would suggest that it was badly made.

Douglas Thomson, Edinburgh

Build quality

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LOYALTY POINTS

I always find polls hard to deal with, as they never ask the right questions. So it is with the AP 'brand loyalty' poll in AP 24 August. The question that would have been really worth answering is: 'Why are you loyal to a brand?'

My answer is along the lines of: 'I have a lot of lovely prime lenses. I don't want to have to spend three or four times as much as a camera body on a load of new lenses.' Mix in a little, 'I don't want to have to learn a completely different set of controls,' and maybe a touch of, 'And this one works perfectly well,' too!

In terms of quality, there's more of it in most cameras than most togs can use. I have no idea why people change cameras just because the latest new model has an extra megapixel, or more focus points. For real improvements in quality, ditch the standard consumer zoom and get a second-hand prime lens or two.

Then settle in and wait, because even if the latest Brand X is actually better than the two-year-old Brand Y, the next model will once again edge ahead. It's about percentages, not a clear knockout.

John Duder, West Midlands

It is difficult to cover all the answers in our brief polls, so we appreciate it when readers write to us and explain their answers fully – like you! Thanks, and I'm sure many fellow readers agree with you – *Debbi Allen, deputy editor*

WHY I MOVED ON

I read Richard Sibley's editorial in AP 24 August with interest; what would make a photographer loyal to a brand even consider switching to another? I switched brands about six years ago, and it was, initially at least, a painful wrench. I was a loyal Pentax user for the best part of 25 years, with a MX. What's not to like about it? A deadly accurate meter, simple to use, lightweight but strongly built, top-quality lenses and then, when I got into wildlife photography, I was able to acquire a 5fps motordrive as well.

But there was the rub: I got into wildlife photography. Have you ever tried taking shots of birds in flight using a manual focus lens? I have, I did. It's not easy. The wastage rate is severe. And I saw those around me using continuous autofocus to get frame after frame sharp while I was lucky to get one in ten with the pre-focus-and-hope method. It was clearly time to re-assess my needs.

The Pentax current at the time was the K10D, with the 300mm f/4 DA* lens just announced, but I discovered that the pair simply would not support predictive autofocus. So I decided it was the end of the road. I bought another brand, second-hand on eBay, and found myself the owner of a rather battered but very serviceable Nikon F5, and a Nikkor 300mm f/4 AF-S lens. I was still using film but now getting a much better hit rate for those in-flight shots. Since then I have quite simply become a Nikon

convert, and now use a D3 (also second-hand) and have slowly gathered a small but adequate collection of Nikon glass.

So I switched because fundamentally I felt that 'my' brand simply didn't keep up with my growing needs and expectations. Pentax seemed to stay stuck in the mass-market when I needed something more capable – it was autofocus that did it! And why Nikon? Because it kept and adapted the same lens mount when going autofocus, and seemed better at keeping an eye on longevity than the alternatives. It's certainly a choice I don't regret. But if Pentax were to produce an affordable full-frame digital camera, I could still be tempted to get out my old manual-focus M- and A-series lenses...
Steve Thomas, Bedfordshire

GO TO THIS EXHIBITION

Sebastião Selgado's exhibition Genesis, currently showing at the Natural History Museum, is in my view the most important photography exhibition to be shown in the UK for a long time. I visited the exhibition out of curiosity, as I had noticed he is an Honorary Fellow of the RPS and I remember seeing his work featured in a Leica brochure some time ago. But apart from this, I had no idea what he was about.

The most memorable exhibitions I have had the good fortune to attend were held many years ago when the RPS was situated at the Octagon in Bath. The first was an exhibition of Ansel Adams's wonderful landscape prints, the other was the amazing portraiture of Irvin Penn. Sebastião Selgado manages to encompass landscape, portraiture and wildlife photography to a level I find hard to put into words – all in monochrome. His Genesis exhibition is sublime to the extent that I consider him on the same level as Ansel Adams and Irvin Penn as one of photography's all-time greats. **Mick Miller, Berkshire**

We totally agree, Mick, everyone should go and see this exhibition. He really is an extraordinarily talented photographer – ***Debbi Allen, deputy editor***

NIKON NEWS

FROM THE FORUM

The news story about Nikon's plans for more DSLRs as CSC growth slows was interesting (AP 31 August). I would have thought that its DSLR range was pretty much complete, although a very compact 'underling' to the D3200 might be a good idea. That policy could also be applied up the range with a compact FX D400...

What about lenses? That is the weak point of the DX cameras, with hardly any compact 'fixies'. It should be remembered that, notwithstanding Nikon's stats about west European/UK/US camera buying habits (including that we bought nigh on a quarter less of everything in Q2), consumers quickly find that a DSLR, especially when part of a multi-lens and flash outfit, gets left more and more at home, having been replaced by something lighter and more compact.

I'm not surprised about the 1 system, I think it was a bad idea. A retailer told me recently that he thought it would be killed off in the autumn. And I cannot understand why Nikon discontinued the Coolpix P7100. To me, alongside the Coolpix P7700, it complements the DSLR range perfectly.
Olybacker, from the AP forum

© CLIFFORD BROWN

THE SIMPLE REMEDY

I liked John Duder's take on pinhole photography in AP 17 August, and was amused at his suggested remedy. However, I think he should be told that there is more to making a good pinhole than sticking a pin into a piece of aluminium foil. A pinhole needs to be round, devoid of any burrs, in the thinnest possible material – brass is much better than aluminium – and be the optimum size for the focal length chosen. By converting to a lens-assisted pinhole (LAP), much better results are obtained. In the attached comparison, a single bi-convex lens was used in the LAP. So perhaps John is right: the simple remedy is to fit a lens!
Clifford Brown, Somerset

BACK CHAT

Should you take your camera to a wedding? AP reader Jill Beeton would rather just enjoy the day

I HAVE had the pleasure of attending a few weddings – as a guest, I hasten to add – and the variety never ceases to amaze and thrill me. There is such a wealth of detail, pretty fabrics, flower arrangements, people wearing – and acting – their best. Such a wealth of beauty to fill a camera with for someone such as me who loves taking photos and can find inspiration in the most mundane of surroundings. So you might find this a little surprising but about half the time I do not even take along a camera to such events.

I wonder how many have stopped and thought about the differences in how you view and experience an event (depending on whether you have a video recorder, camera, pencil or nothing in your hand?) For me, that difference hugely affects my experience. For the first wedding I remember attending, I took nothing – but the interesting thing is that I did remember a lot of things in detail, particularly the flowers in the church.

Events, feelings, interaction... I can remember such things without the need for a camera. Now, I love taking photos, but at a wedding what would be the chance of getting particularly good ones if you are just among the crowd, and without all the gear? Someone is bound to put their their head, camera or whole body in front of you, to get their own snap just as you are ready for your shot. To stand the chance of someone taking a step back out of your way, you really have to look the part: if you are loaded up with all the gear, tripod, flash, camera, spare, then you might just have a chance.

Yet if I am a guest, I don't want the responsibility of having to get the pictures just right, so I have sometimes left my camera behind out of choice. It really does allow you to enjoy the day, and you can watch the other would-be photographers without having to jostle for a position.

A really lovely idea at one wedding was to put disposable cameras on each table at the reception, so that whoever wanted to could just pick one up and take a snap of anything interesting. Brilliant! The bride and groom got to gather up all the cameras at the end of the evening to get developed, so no need for undue shyness or competitiveness. The couple could choose which images to keep and which to add to a disc of the day for family and friends. So what if many of them may have had nothing much in them, the quantity, ease and availability would have given something worthwhile – whether to look at them just that once, or to keep for ever.

At others I may want to have a camera at hand, be it a compact, bridge or DSLR, which may vary with what is working, what I can borrow, or how much responsibility I want on the day – and it may also vary with whose wedding it is, how often I see them, and whether I want any responsibility for producing the pictures of the day!

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PHOTO INSIGHT

Andrew Sanderson reveals how shooting with film allowed him to recover a blown-out sky in this landscape photograph

ANDREW SANDERSON
A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

Andrew Sanderson was talking to Debbi Allen

© ANDREW SANDERSON

THIS shot is called 'The dip'. It was taken in the late 1990s in Meltham, West Yorkshire. I was out on a walk that day, exploring the local area where I had recently bought a house. Meltham is a small town and you don't have to walk far before you are in open farming country. I wandered up Mill Moor Road and soon found myself at Leygards Lane, looking south-west. I set up my camera on a tripod, and decided on a suitable composition using a Pentax ME Super and an 80-200mm zoom lens set at the long end of its range.

Shooting a landscape, or any other subject for that matter, with a long focal length allows me to compress the perspective, in this case bringing the distant farmhouses and the trees on the right nearer together. It can be a good idea to try shooting the same scene with a wide and a telephoto-length lens, just to see what difference there is in the perspective.

While composing this scene, I was metering carefully with a Pentax Spotmeter to get the tones just how I wanted them. I had previsualised the image with heavy blacks in the nearest walls to the right, as well as the overhanging tree, and in my mind this would stand out well against the lighter grey of the hazy distance, giving good aerial perspective. The sky was rather bright, but this wasn't something I could do anything about, as a graduated filter is useless on a telephoto lens. I knew I could burn this in later in the darkroom, so I was unconcerned that it was a little bright.

When I had taken the meter reading and set the appropriate shutter speed and aperture, I looked through the camera again to check everything was how I wanted it to be. It wasn't. A horse and rider were coming down the hill in the distance and I could see that they would be a big distraction in the picture. Instead of the viewer looking at the elements of composition I had carefully placed, they would just look at the rider. With the distance involved, I could have been waiting quite a while before they got past me, and

'It can be a good idea to try shooting the same scene with a wide and a telephoto-length lens, just to see what difference there is in the perspective'

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I would probably have had to move out of the road because of the cars. I was anxious to get the shot as soon as I could, so I was relieved to see that as they reached the bottom of the dip they dropped so low that only the top of the rider's hard hat was visible. If you look closely you can just see it. I took one shot and a second later the rider began to rise into view again.

While working on this image in the darkroom later, I found the negative easy to print, apart from the sky. I knew at the time of taking the image that the sky had been overly bright, so it wasn't a surprise. The bright sky area was a bit dense on the negative, requiring quite a long second exposure to burn it in, as I had suspected.

I was printing to 10x8in, as I always do, to assess how well the image is going to print. I then decide which images deserve to be printed to 20x16in and scale up my exposure times accordingly.

I could tell that a scaled-up time for the long burning in I needed for this image would mean an uncomfortably long lean over the enlarger baseboard, with my arms extended. Having had experience of this kind of arm and backache from a couple of past negatives, I didn't relish the idea.

After the printing session, I looked through the various prints I had made from different negatives and this one stood out. When I revisited the negative to print it to the larger size later, it did indeed need an arm-aching length of exposure. Looking at the finished print, I had reassessed how it should look and decided it needed even more density at the top than the 10x8in test print, so I knew this was going to involve doubling the burn-in time!

The solution was to make another small print with the required burning in and then make a paper copy negative from it. This meant that I could enlarge the image to any size I required and it would need only one exposure. The version you see here is from the paper negative and has the characteristic texture of that process, although the texture is not as pronounced as it can be because this is dependent on the paper chosen. **AP**

If you would like to read more about paper negatives, Andrew's book, ***Paper Negative Photography***, is available from www.blurb.com, price £15

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5cm *f*/1.1 NIKKOR-N LENS

Photographed by Tony Hurst

The very impressive 5cm f/1.1 Nikkor-N lens was announced in February 1956 and was exhibited in Tokyo. The 5cm f/1.1 was a very radical lens for its time, consisting of nine pieces of glass, some of which were very thin split elements and others containing rare earth components. This stunning f/1.1 lens would reign supreme as the fastest lens made by the big four 35mm rangefinder camera makers, until the Canon 50mm f/0.95 lens was introduced in the early 1960s. The 5cm f/1.1 Nikkor-N weighed 12.25 ounces (355gm) and it could be stopped down to f/22 with click stops. It used a 12-blade diaphragm and had an angle of view of 46 degrees and a focusing range of 3ft (0.9m) to infinity. The first version of this lens had an internal mount the same as that found on their normal slower range of lenses, and is known as the 'Internal Mount f/1.1'. However, this lens was so heavy, that its weight could distort the camera mount and cause rangefinder error. This engineering problem was overcome in June 1959, when a 5cm f/1.1 lens was released with a redesigned barrel with an external mount, such as those found on the wide-angle and telephoto Nikkor lenses. The optical formula is identical to the internal mount version and both lenses used the same 62mm accessories and only the rear cap differed.

Factory records state that 1,046 internal mount lenses were made (835 in Nikon bayonet mount and 211 in Leica screw mount) and 1,547 of the external mount version. The 5cm f/1.1 stands as one of the most impressive looking lenses made by Nikon and is certainly one of the most sought-after by collectors. The lens shown in this photograph is an external mount version.

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WIDEANGLE PHOTOMERGE

MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

Martin Evening's

Retoucher's Guide

Martin Evening explains how to create an extreme wideangle Photomerge image in Photoshop

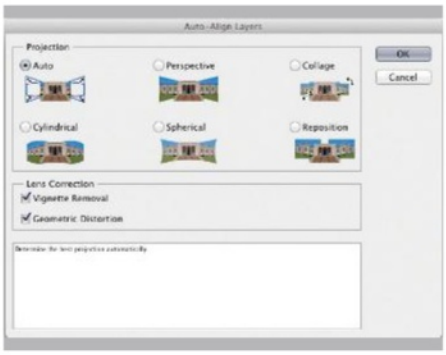
THE PHOTOMERGE feature in Photoshop allows you to stitch photos together to create a single panorama image. This feature has been around in Photoshop for a while now and undergone various refinements to produce more accurate stitches. To get the best results, though, it's important to have enough overlap between each exposure – about 30% should be OK.

It used to be the case that wideangle lens captures wouldn't stitch together so effectively. When I first started using this method, I would make sure the focal length of the lens was no wider than 35mm on a full-frame camera. More recently, the lens metadata can be used in conjunction with the lens-profile database to allow wider-angle lens shots to stitch more successfully. This will produce Photomerge results that may look rather distorted, but can be corrected by applying the Adaptive Wide Angle filter, which is available in Photoshop CS6 or later. Maybe this filter will be added to Elements in the future, but for now it's Photoshop only.

I find myself using the following steps on nearly all my landscape Photomerge images these days. Although this was promoted as a tool mainly for architectural photography, it is very effective when applied to subjects such as this. The individual photographs used to create this panorama were shot using a 14mm prime lens on a full-frame digital SLR. Using Photoshop CS6 and the Adaptive Wide Angle filter, it was possible to merge these photos together to produce the super-wideangle view shown here. What's important to note is that the perspective appearance in this image doesn't look unnatural. It's clearly a wide view, but it doesn't look too distorted.

1 The final assembled Photomerge image was created from the 12 photographs that are shown here selected in Bridge. These were all shot using a 14mm wideangle lens and photographed with me handholding the camera. I aimed for a greater than 50% overlap between each exposure.

2 To start with, I went to the Tools menu in Bridge and chose Photoshop>Load Files into Photoshop Layers... This processed all the selected images, opening them one by one, and placed them as layers in a single Photoshop document. I then used Command + Alt + A (Mac), Control + Alt + A (PC) to select all the layers.



3 I went to the Edit menu in Photoshop and selected 'Auto-Align Layers...' This opened the Auto-Align Layers dialogue shown here, where I decided to use the default Auto option. I also checked the Vignette Removal and Geometric Distortion correction boxes below.

4 Here you can see the Photomerged result. Normally, I would choose the Cylindrical projection method as this will always result in a level horizon. In this instance, I felt the Auto produced a more balanced composition, although, as you can see, the horizon appears curved. This can be corrected, though, in the following steps.

5 First, I needed to blend the edges. I went to the Edit menu again and chose Auto-Blend Layers... This opened the dialogue shown here, where I checked the Panorama button (because this was a panorama rather than a focus-stacked image I was blending). Once applied, this automatically added layer masks to each of the individual layers.

6 With all the layers still selected, I went to the Layer menu and chose 'Flatten Image'. This flattened everything into a single layer. I then went to the Filter menu and chose Adaptive Wide Angle... (Command + Shift + A [Mac], Control + Shift + A [PC]). This opened the Adaptive Wide Angle dialogue shown here.

7 I selected the Constraint tool and with the Shift key held down, clicked and clicked again to add two new verticals and a horizontal constraint line. The idea with these constraints was to level the side edges and horizon. In many cases, these few constraints are all that is needed.

8 Since this was an extreme wideangle Photomerge, I found it necessary to add quite a few more constraint lines. The difference between this and the Step 7 example is quite subtle, but helped improve the perspective appearance of the final composite image.

9 I clicked OK to apply the Adaptive Wide Angle filter and imported the processed image into Lightroom, where I applied the crop shown here. I also applied a few further tweaks to fill in a gap in the Photomerge composition in the bottom-right corner.

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Light fantastic

'Halo'. These strange conditions were captured at Loch Assynt in Sutherland. The blue toning and weird halo in the clouds appealed to Mark's eye for the unusual

Cumbria-based landscape photographer **Mark Littlejohn** is making a name for himself with his moody and dramatic style. **Andrew James** talks to him about his rapid rise

A QUICK glance through the portfolio of landscape photographer Mark Littlejohn and you instantly grasp that this is a man who understands the most important element of capturing stunning images – great light. His work shows a connection with nature and is underpinned by solid camera technique.

All this may seem relatively unremarkable until you realise that Mark hadn't even picked up a compact camera until four years ago. This makes him a relative newcomer, yet his images display a maturity and creativity that many might struggle to emulate after a lifetime behind a camera.

A Scotsman who has been based for the past 30 years in Penrith, Cumbria, in the heart of the Lake District, Mark picked up a compact camera in 2009 as a way of recording what he saw on his regular walks in the hills. He is 50 years old, and describes himself as grumpy and middle-aged, although he's definitely anything but grumpy when we talk. However, he is undoubtedly a fresh talent who has been catching the eye with his moody and atmospheric images.

These days, Mark works part-time on the steamers on Ullswater, as well as pursuing his passion for pictures. In the not-so-distant past he was in a very stressful environment – working as a forensic detective for the police. A lot of his working time was spent analysing computers belonging to suspected paedophiles, so walking the hills became a natural release from an

undoubtedly difficult day job.

The compact camera became a logical extension to Mark's regular trips around the countryside, but it took a year and a chance visit to Flickr to really kick-start his true passion for recording the natural light and beauty of the Lake District.

'I joined Flickr in January 2010, simply to look for more Ullswater images,' Mark reveals in his thick Scottish accent. 'I was utterly amazed by the amount and quality of the photography I saw.'

That was all the inspiration he needed, and a Pentax K-5 DSLR plus a Sigma 10-20mm lens were the next links in the chain to becoming a creative photographer. Add in a B+W 10-stop filter and the chemical mix was complete, as Mark started making more artistic and considered photographs.

'I remember I took a long-exposure photo of a tree on the side of a hill, got home, looked at it and thought, "Wow!" From then on, I've never really looked back,' he says.

Mark quickly discovered that a wide scene

Right: With the sun reflecting off the smog, Mark couldn't resist parking up in Penrith and getting this shot

'I remember I took a long-exposure photo of a tree on the side of a hill, got home, looked at it and thought, "Wow!"'

TURBINES

ALTHOUGH you might think Mark's distinctive style owes something to post-production, the truth is that he spends relatively little time tinkering with his work on a computer. However, he does bring out the mood from his raw images to ensure his final photographs have the impact he saw at the time. Black & white features strongly in his work, and typical of his eye for atmospheric mono is this shot of wind turbines along a Scottish hillside. He spotted the potential as he drove past at dawn on a miserable and grey drive to Edinburgh.

'The turbines just made me think of sentinels – some sort of future-age guardians of the border,' he says. 'I processed it very simply in Silver Efex software and dumped it straight back into Adobe Lightroom where I used a dark preset. Then I added a digital grad at the top and bottom as I had just bought a new camera and lens combination so I had no physical grads for it. Finally, I increased the clarity very slightly – and that was it!'

ALL PICTURES © MARK LITTLEJOHN

is not always the best scene, and that he needed to consider composition with the same degree of precise thought he used for his forensic work. So undoubtedly driven by an eye for detail, he developed rapidly and remarkably in that respect.

A PAINTERLY EYE

Mark's eye for composition is superb and his style shows a fluidity that is akin to fine-art painting. It's not surprising, then, that when pressed for an answer on where he drew his early inspiration, he names the British painter James Naughton first rather than a photographer.

If you look at James Naughton's work you instantly understand that influence. James Naughton – a Lancashire-born contemporary landscape painter – captures dark, brooding, almost mysterious oil paintings. They ooze atmosphere and show the beauty of fleeting light.

Yet Mark also mentions Joe Cornish, one of the UK's top landscape photographers, and in particular his attention to careful composition. 'Joe obviously takes a lot of time getting his compositions right, but the end result is always very natural,' says Mark.

Composition, inevitably, plays a vital role in Mark's approach to landscape photography and he hints that it is a meditative process – something he also shares with James Naughton. In fact, you get a sense of someone who is simply trying to tap into the drama of a location. To do this, he talks of working with an absence of thought.

'Most of my favourite work has come on the spur of the moment,' says Mark. 'I try not to think too hard about what I'm doing from an artistic point of view, because if you have set your mind on one course of action you aren't allowing yourself to view everything that is open to you. I try to free myself of any premeditated thoughts about what I'm going to do.'

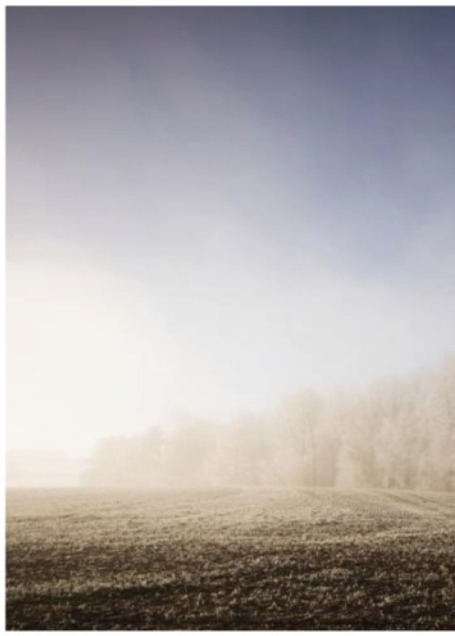
Above: The inclusion of a crab pot in the foreground is enough to elevate this shot and hold our attention

Below: An unusually light image from Mark, but with his usual eye for engaging atmospheric conditions

Clearly, though, there are a lot of thought process going on once Mark has tuned in to the environment and is designing his composition.

'When I do decide on a shot, I am usually very precise about the finer points of the composition,' he says. 'I like all the elements contained in the image to have their own space. I don't like any of them to coincide, such as a line of branches along a fell or a rock being half in a reflection and half out. I like tree trunks to

Left: A favourite among many landscapers, Buachaille Etive Mòr's charms have also attracted Mark's attention. Here he used his 24mm to work a typically dynamic composition



Right: The trees laden with hoar frost were emerging from the overnight freezing mist as Mark passed by on the A66

break the horizon and trees to have their own space.

'I guess there are two separate processes – one to spot the composition and the other to actually position the camera best,' he continues. 'Spontaneity is the key for me and it's something I have picked up from James Naughton. I don't look so much for the big views and I'm not a fan of the obvious. I rarely have a grand plan or a shot in mind. I just go out and look. It's not unknown for me to spot a sudden interesting bit of light while driving and abandon the car. I'm a great believer in going for it.'

THE TECHNICAL APPROACH

The picture of a landscaper wandering freely across the fells, hoping to stumble on a scene, is a romantic vision. Yet to go from a newcomer with a compact camera in 2009, to a man whose work is undeniably in demand in 2013, suggests there must be a lot of hard work behind the creative genius.

'Digital has allowed me to learn quickly,' says Mark. 'Probably because of my background, I approach everything from a very logical point of view. I think I took around 25,000 photos in the first year and was out more or less every single day.'

And what of his technical approach? He almost brushes this area to one side, as if it is a mere irritation he has to endure to get to the point he wants to be – lost in thought and soaking up a momentary burst of light that's almost setting the distant fells on fire. He uses Lee Filters, apart from the B+W 10-stop ND. His most used filter is the 0.6 ProGlass ND, and he also employs graduated filters, with his favourites being the 0.6 and 0.9.

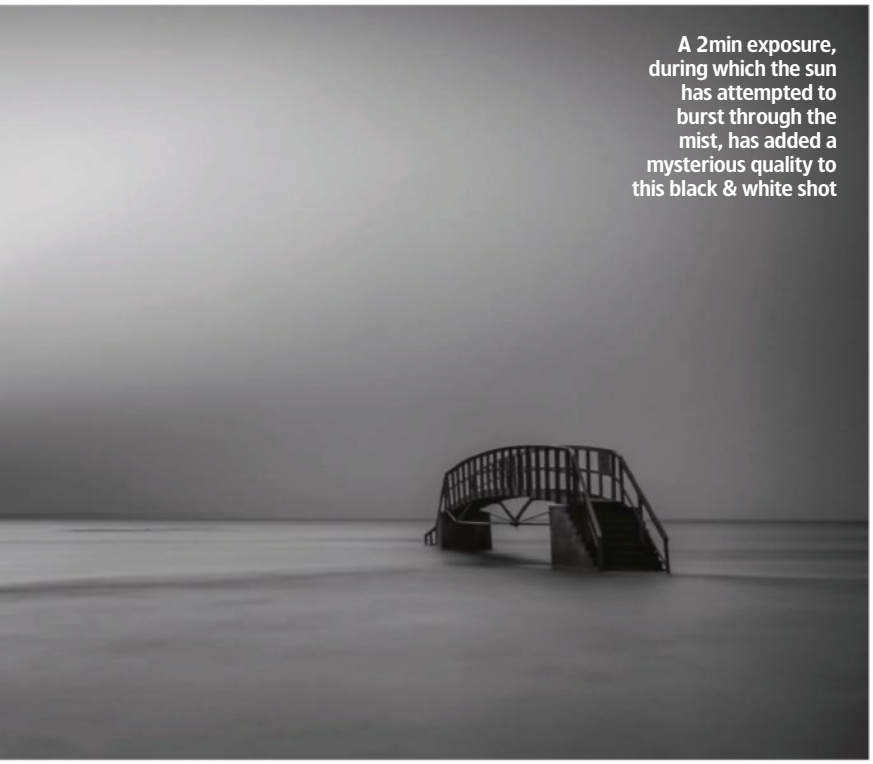
'I only ever work with one raw file,' says Mark. 'I'm not a fan of blending multiple images, so a grad is a must and, as I'm never faced with flat horizons, these are usually soft-edged. I usually use a 2-stop ND filter because I think I get nicer results and better colour from a slightly longer exposure. If they make you work harder,' he says. He is also the owner of a Fujifilm X100 as his day-to-day, 'always-at-the-ready' camera.

'I use a Gitzo tripod and a Kirk ball head, which, although heavy, is wonderful, very solid, reliable, easy to use and just an all-round pleasure,' says Mark. 'I also use a strong bag and Neoprene wellies that are a godsend in a Lake District winter. If you are going to stand in freezing water for several minutes, it isn't fun doing so in ordinary boots.'

MARK'S EQUIPMENT

MARK'S first DSLR was a Pentax K-5 – a camera he still uses. His lens collection has grown from the 10-20mm he started with, adding 16-50mm, 50-135mm and 60-250mm lenses. He cites the 16-50mm as his 'bad-weather' walking lens.

These days he also uses a Nikon D800, along with 24mm f/1.4, 50mm f/1.8 and 16-35mm f/4 VR lenses, but is most often spotted with the 24mm. 'I prefer to use prime lenses because



A 2min exposure, during which the sun has attempted to burst through the mist, has added a mysterious quality to this black & white shot

there is running water in the shot, I like the use of a slightly slower shutter speed, perhaps anywhere up to 0.7secs to give the best results, depending on the speed of the water.'

It's clear that Mark is not after perfection, and describes the trend towards overprocessing as 'not his cup of tea'. He doesn't like to oversaturate his images and he definitely doesn't do HDR. 'It can become sterile if your picture is too perfect,' he says.

Top right: Typical of Mark's moody style, this dark landscape displays an otherworldly atmosphere

EARLY RISER

Mark is very much a morning person, so you might not get much sense from him after 8pm, especially if he's been on a string of dawn photography sessions and has later relaxed with a glass of red wine.

Above right: Simplicity personified and proof that timing is everything for great photographs

'I find shooting early very satisfying,' he says. 'There's something invigorating and refreshing about watching and capturing the low, changing light. If you want good images, then in the summer you have to be in place during the wee hours.'

Mark's appetite for those early sessions seems undiminished. Just experiencing wonderful light is enough, but he's also clearly appreciative and somewhat surprised by the attention his photographs are getting. If you want to keep up with his work, visit markljphotography.co.uk, or Facebook (Mark Littlejohn Photography) and Flickr. Success has rather sneaked up on him so he doesn't actually have his own bespoke website yet.

If you'd rather see his work the 'old-fashioned' way, then look out for the book he has ambitions of publishing. 'I think I nearly have enough different images of Ullswater to make one worthwhile,' he reveals. We think he's right. **AP**

OLYMPUS

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AUTUMN 2013

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APOY 2013

Your chance to enter the UK's most prestigious competition for amateur photographers

Round eight ENTER TODAY!

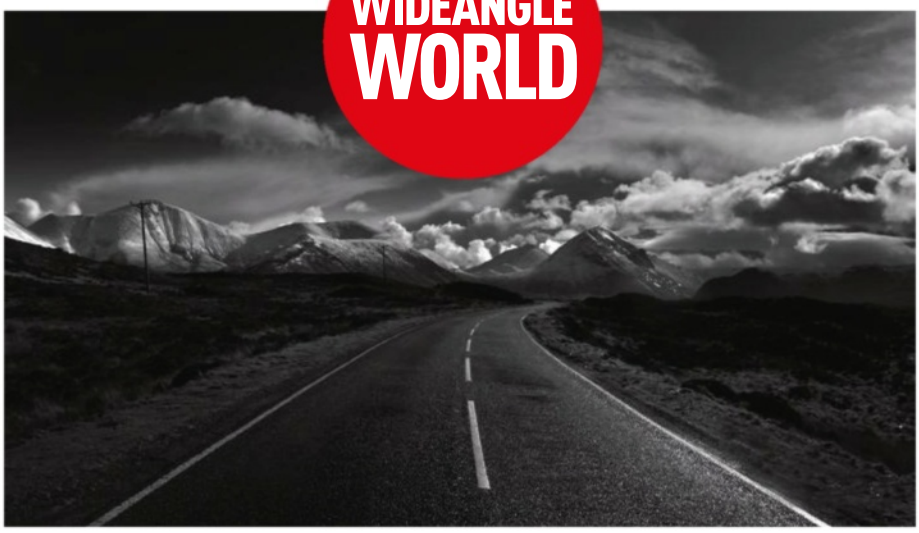
£30,000 IN PRIZES TO BE WON

Round 8 of this year's Amateur Photographer of the Year competition is Wideangle World (wideangle and pan stitch). It should go without saying, but choosing just the right lens for your scene is perhaps the most crucial factor in producing a successful image. The appropriate focal length can serve to obscure as much as it can reveal. For example, a telephoto lens can hone the viewer's attention into the subject by removing any extraneous details that may serve to distract the eye. However, for this round we want you either to restrict yourself to using a wideangle lens or try your hand at producing a panoramic view. Any subject will do – so long as it is a wideangle view. We have thousands of pounds' worth of fantastic Panasonic camera equipment up for grabs, as well as the chance to be crowned Amateur Photographer of the Year 2013. The closing date for round 8 is 27 September 2013.

First prize is a Panasonic Lumix DMC-G5 with a Lumix G Vario 7-14mm f/4 Asph lens, worth a total of £1,749.98 Second prize is a Panasonic Lumix DMC-TZ40 worth £329.99. Third prize is a Panasonic Lumix DMC-SZ3 worth £199.99. That's a prize package worth more than £2,100! The top 30 photographs will be published in our 26 October issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

WIDEANGLE WORLD



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How to enter via email: For full details of how to enter via email and for terms and conditions, visit **www.amateurphotographer.co.uk/apoy13**

Round eight

Wideangle World

Selecting the right lens to capture your scene is one of the most vital choices you can make. Finding yourself wielding the wrong lens can mean you lose out on a potentially great shot. Knowing when to use a wideangle lens as opposed to a telephoto engages the creative and logistic portion of your brain. While a telephoto lens will well work outdoors, it may not offer you enough space to frame your subject.

With that in mind, we want to see what you can achieve using either a wideangle lens or by producing a panoramic stitch. Our world contains some absolutely breathtaking landscapes that are just begging to be photographed. A wideangle lens can help to convey the sheer vastness of the scenes you find.

However, a wideangle lens doesn't just have to be for landscapes. These lenses can work fantastically well for interiors, too. And quite surprisingly they can also work for portraits. But why not take it one stage further and try your hand producing a pan-stitch? Again, you can find appropriate subjects everywhere, maybe even in your own home. Any subject will do – just so long as it's visually engaging and interestingly captured.

PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Wideangle World	**Wideangle/pan stitch**	**7 Sep**	**27 Sep**	**26 Oct**
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Under the Weather	Autumn and winter weather	2 Nov	29 Nov	21-28 Dec

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G5 body with Lumix G Vario 7-14mm f/4 lens, worth a total of £1,749.98. The G5 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. Alongside its 1.44-million-dot EVF is an impressive 3in, 920,000-dot articulated touchscreen. Being able to shift the screen is great for viewing from a number of angles, and the touch functionality is useful for controlling the shutter, spot AF and metering. Other features include 6fps high-speed continuous shooting and eye sensor under the EVF that can activate AF. The compact and lightweight Lumix G Vario 7-14mm f/4 Asph is an ultra-wideangle zoom lens (14-28mm equivalent) with a 114° angle of view and f/4 brightness over the entire zoom range that is ideal for landscapes and street photography.

2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-TZ40, worth £329.99. The 18.1-million-pixel TZ40 has a High Sensitivity MOS sensor and Venus Engine, and incorporates a 24mm ultra-wideangle 20x optical zoom Leica DC Vario-Elmar lens (24-480mm equivalent). Wi-Fi connectivity and NFC technology are included, while full HD 1920x1080 videos can be recorded at 50p in AVCHD Progressive and 25p in MP4 format. Other features of the TZ40 include GPS, ISO 100-6400 (extended) and a 3in Multi-Touch screen in an ultra-compact body.

3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-SZ3 worth £199.99. The slimline 16.1-million-pixel SZ3 compact has a 25mm ultra-wideangle Leica DC Vario-Elmar lens with powerful 10x optical zoom (25-250mm equivalent). The creative panorama function with ten filters allows users to apply effects to create a horizontal/vertical panoramic image produced with consecutive shots, while Sonic Speed AF helps to catch fleeting photo opportunities. HD video can be recorded in 1280x720p Quick Time Motion JPEG format.

LUMIX G Get involved with the **Panasonic** community by visiting the Lumix G Experience website at **www.lumixgexperience.panasonic.co.uk**

Here are some tips and suggestions to help you get started

Why not try...

© JARROD CASTAING

CITYSCAPES

Cities are designed to appeal to our sense of wonder. Walk through any capital city and it's difficult not to be blown away by the sheer scale and beauty of the architecture. This is particularly true when you are able to gain access to a building that offers a grand, sweeping view of the surrounding landscape. A wideangle lens offers you an opportunity to emphasise just how impressive the scene is. Here we see Jarrod Castaing's entry from APOY 2011. Jarrod has standing at the optimum position to include three roads in his shot. However, why not also try shooting city skylines, a subject that benefits greatly from pan stitching.

© TOM MACKIE

PAN STITCHES

Pan stitches (or, as they're commonly called, panoramas) are a lot of fun to produce. Place your camera on a tripod and ensure that the surface you're positioned on is flat. Set your camera to manual, including the focus. You then need to pan your image from end to end, making sure that you take a picture at particular increments. Depending on your environment, you may have a number of shapes that you can use as a guide. However, you should also make sure that there is some degree of overlap as this makes it a lot easier when it comes to stitching your images together later. Then, using Photoshop's Photomerge function, you can produce your panorama.

SOMETHING SMALLER

© MATTEO COLOMBO

We've emphasised how a wideangle lens and panoramas can be used to bring out the impressive scale of a scene. But you can also use your wideangle lens to focus on the more intimate scenes you come across. Take Matteo Colombo's entry from APOY 2011, for example. It's a beautiful and quiet image, yet one that still shows you so much more than a telephoto lens could in this situation. We also mentioned before that a wideangle lens can be used for portraiture. Usually a long lens would be the optimum choice for a portrait shot, but a wideangle will allow you to include plenty of background while still having your subject fill most of the frame.

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APOY 2013 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Wideangle World, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 27 SEPTEMBER 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms ..... First name .....

Surname .....

Address .....

..... Postcode .....

Daytime telephone no. .....

Email address .....

Picture details .....

Camera .....

Lens .....

Film (if applicable) ..... Exposure (if known) .....

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted ☐ If my entry is not successful, I would like the image to be considered for critique in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

Flower in green

1 By isolating a single flower, Adrian has created a simple but beautiful image
Canon PowerShot G9, 22mm, 1/80sec at f/3.5, ISO 80

Structure of lily

2 The addition of a tripod allowed Adrian to slow down his shutter speed and thus use only natural light for this image
Panasonic Lumix DMC-LX3, 5mm, 1/25sec at f/8, ISO 100, tripod

1

2

Adrian Osmond Torfaen

Adrian, 46, first discovered photography as a teenager, but his interest faded until the advent of digital imaging tempted him back. His favourite subjects are natural history, landscapes and people. 'I like to make a record of my surroundings, but aim to produce something a little different,' he says. To see more of his images visit www.flickr.com/photos/39987542@N08.

Otherwordly poppy

3 This is macro photography at its best, being so close to the flower's details that it becomes almost unrecognisable
Canon PowerShot G9, 22mm, 1/125sec at f/3.5, ISO 80

In the field

4 Adrian wanted to get a 'bug's-eye-level' view of wildflowers, and the shallow depth of field gently picks this flower out of the background
Nikon D7000, 105mm, 1/1250sec at f/5.6, ISO 400

3

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EDITOR'S CHOICE

SEE MORE ONLINE AT AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

Sometimes the simple subjects are the best, and this buttercup is a great example. Strong colours in a duotone palette with shallow depth make for a striking image – ***Debbi Allen, deputy editor***

At the Riverbank, Kolkata

1 Angshuman found the perfect angle of view for this silhouette shot, allowing the two figures to merge together
Canon PowerShot A530, 35-140mm, 1/320sec at f/5.5

Children near Kolkata

2 A lesson for people who insist that street photographers should always remain unobserved – the children's smiles make this picture
Kodak EasyShare Z980, 26-624mm, 1/80sec at f/4.5, ISO 200

Shyambazar

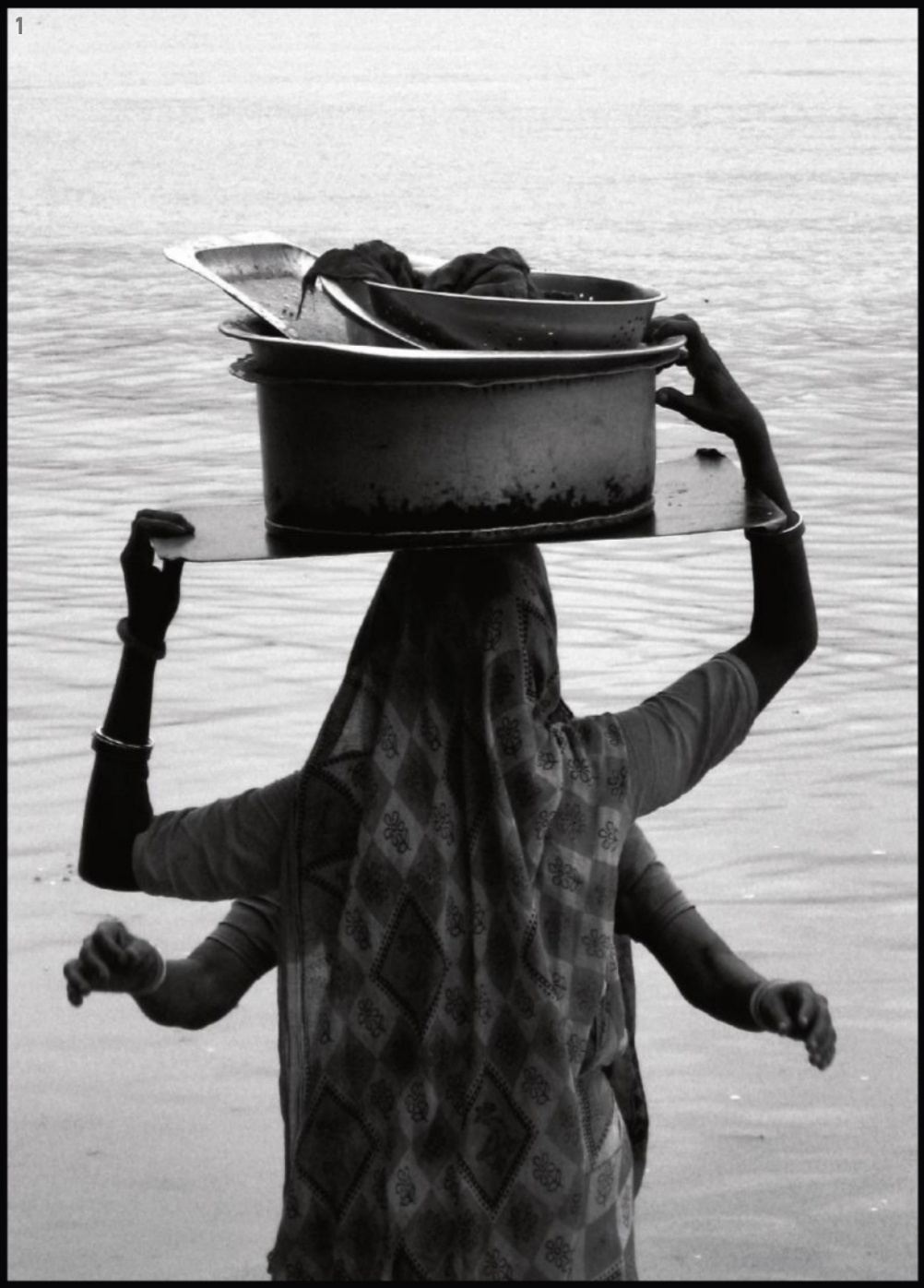
3 This is an unusual street shot that works exceptionally well by breaking traditional rules of composition
Nikon D5100, 55-300mm, 1/320sec at f/5.6, ISO 250

Langolpota

4 There is some subtle but rewarding interplay of light and shadow in this well-composed image
Canon PowerShot A530, 35-140mm, 1/25sec at f/4

Holi Festival

5 A challenging situation involving bustling crowds has yielded a fantastic image that is full of life, emotion and vibrant colour
Nikon D5100, 18-55mm, 1/200sec at f/9, ISO 800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Angshuman Paul

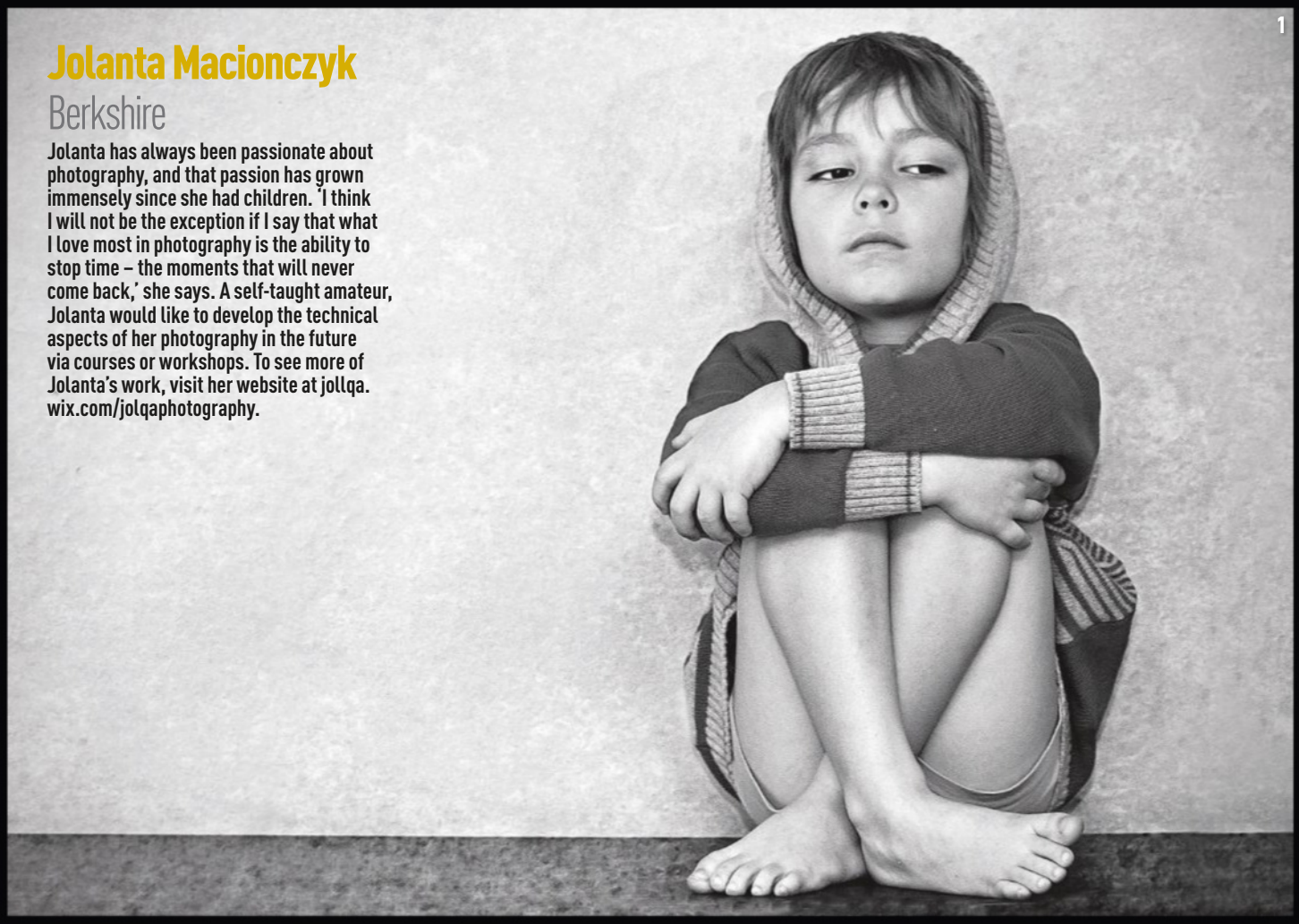
India

Angshuman was first a painter, and then developed an interest in the possibilities that photography gave him to paint with light onto film. From there, he transferred to digital imaging. His favourite subjects are street and portrait photography, and he loves how taking photographs allows him the opportunity to 'play with light'. In the future, Angshuman hopes to take his photography to Kolkata, where there are plenty of subjects for him to capture.

Jolanta Macionczyk

Berkshire

Jolanta has always been passionate about photography, and that passion has grown immensely since she had children. 'I think I will not be the exception if I say that what I love most in photography is the ability to stop time – the moments that will never come back,' she says. A self-taught amateur, Jolanta would like to develop the technical aspects of her photography in the future via courses or workshops. To see more of Jolanta's work, visit her website at jollqa.wix.com/jolqaphotography.



Olaf

1 The off-centre subject placement is key here
Nikon D5100, 70-300mm, 1/40sec at f/4, ISO 800

Afternoon tea

2 Sometimes a well-chosen prop can make a portrait special
Nikon D5100, 30-700mm, 1/25sec at f/4, ISO 100

Web

3 A strong light source gives the intriguing contrast in this image
Nikon D5100, 35mm, 1/100sec at f/1.8, ISO 100

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Amateur Photographer's...
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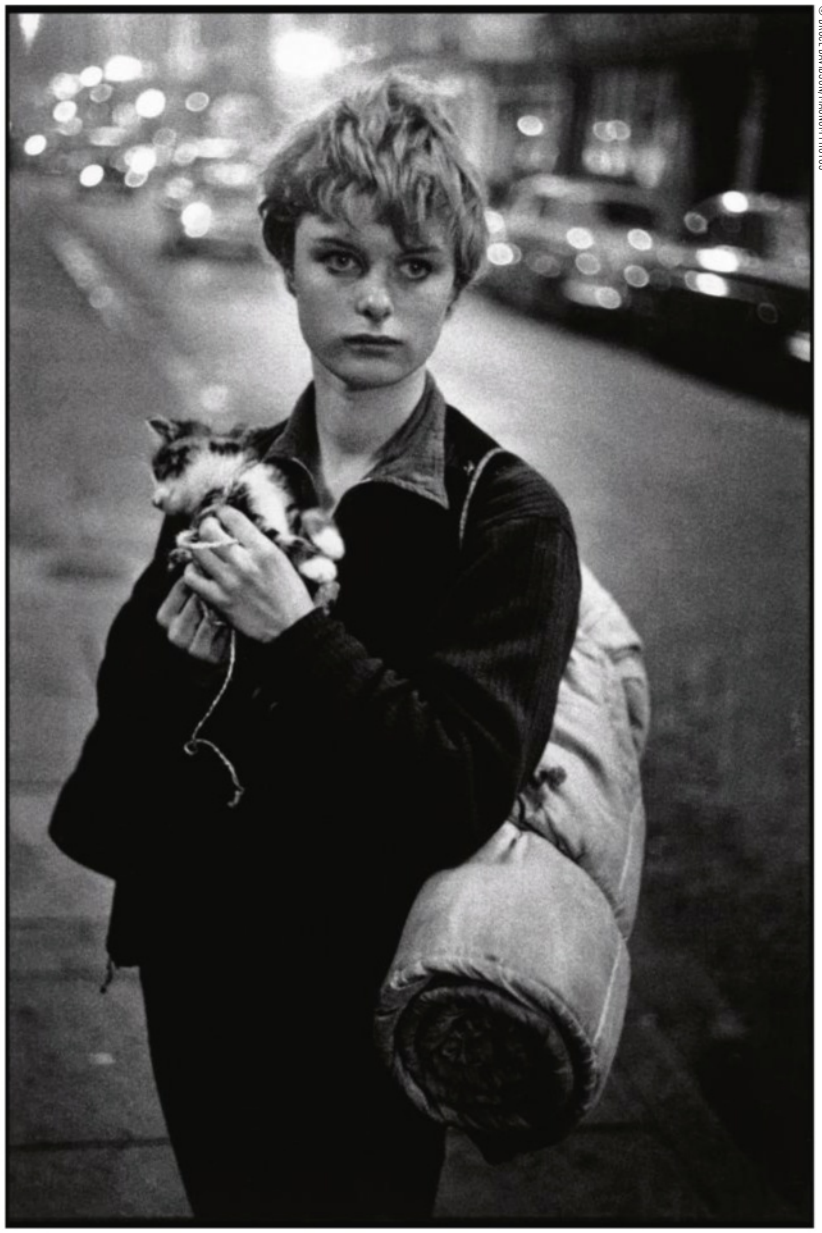
Bruce Davidson

1933-present

Bruce Davidson, who celebrates his 80th birthday this month, is a major figure in American documentary photography, writes **David Clark**



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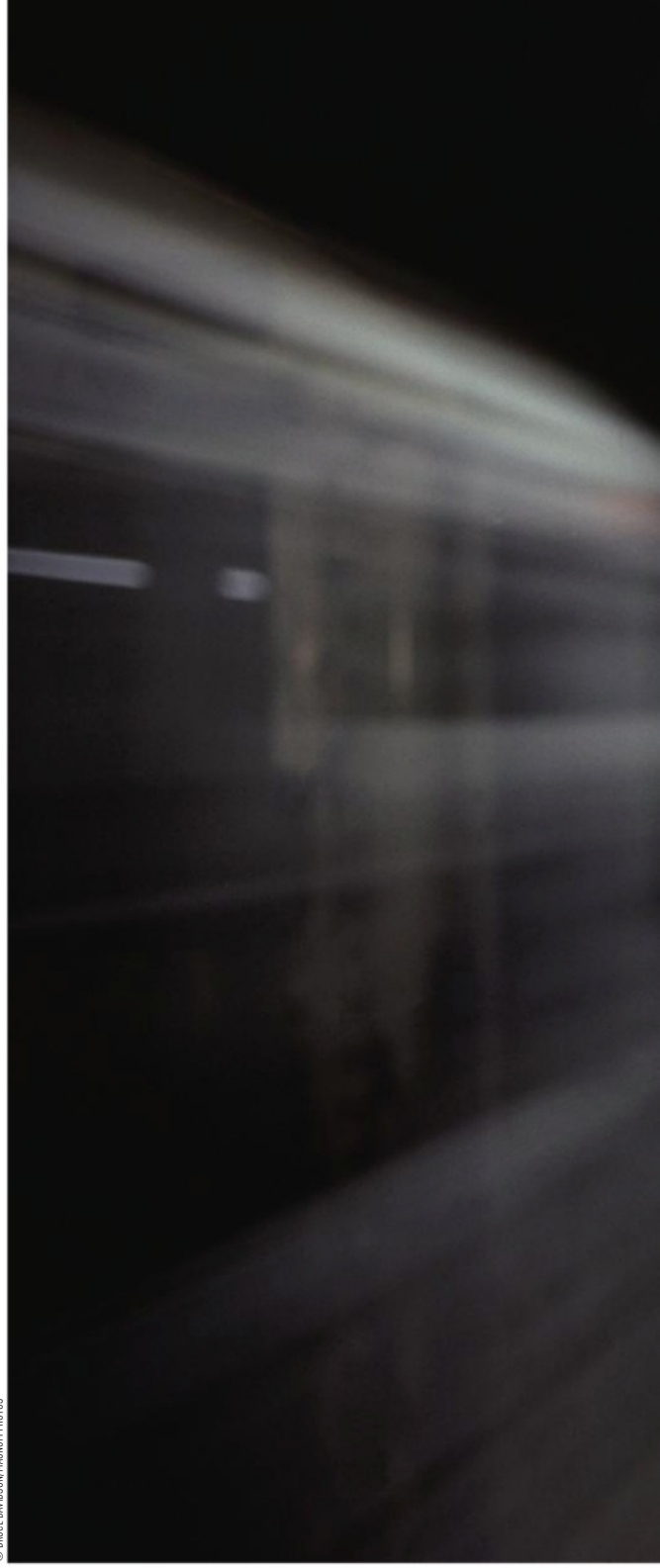

© BRUCE DAVIDSON/MAGNUM PHOTOS

Left: Girl holding kitten, London, 1960

BRUCE Davidson's work is concerned, in his words, with 'penetrating a world or a space that I fear, or that I don't know, or to which I'm attracted'. In exploring his subjects, whether teenage gangs, circus performers or residents of inner-city ghettos, he has created his own distinctive style of documentary photography.

Davidson's approach is to immerse himself in his subject, often for years at a time. His personal involvement with the often marginal social groups he photographs sets his work apart from those who dispassionately record a scene. In that sense, he says, he doesn't consider himself a documentary photographer.

'The term "documentary photographer" suggests you just stand back, that you're not in the picture, you're just recording,' he told *The New York Times* in 2007. 'I am in the

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picture, believe me. I am in the picture, but I'm not the picture.'

Born in a Chicago suburb, Davidson's love of photography began at the age of ten when he visited a friend's darkroom and was entranced by the magic of seeing images emerge on blank sheets of paper in the developing tray. By the time he was 16, photography had become a major part of his life. With his mother's permission, he would regularly take the train into Chicago by himself and photograph people that interested him on the city streets.

Later, while studying at Yale, he photographed the university's football team – not on the pitch, but behind the scenes. Some of the resulting pictures were published in *Life* magazine. His career was interrupted by a period of national service in the US Army, but by 1958 he had produced enough high-quality work to be invited to join the prestigious Magnum agency by Henri Cartier-Bresson.

Above: Bruce Davidson, photographed while shooting his New York subway project, 1980

'In my work, I'm not looking for one decisive moment. With me, it's more like a series of decisive moments'

In the following years Davidson produced his first significant photo essays, including 'Brooklyn Gang', for which he spent a year photographing a gang of teenagers known as The Jokers. He also worked on 'The Dwarf', a series on Jimmy Armstrong, a clown in a travelling circus. Both these portfolios of work get beneath the subjects' skin to produce powerful and emotive images, and could only have been created by someone with an intimate knowledge of their subject.

Although he has remained a member of Magnum for more than 50 years, Davidson's approach has always been very different from that of his friend and mentor, Cartier-Bresson. 'In my work, I'm not looking for one decisive moment,' he wrote in the 2004 book *Magnum Stories*. 'With me, it's more like a series of decisive moments: they accumulate; they have a cumulative effect, where the complete essay adds up to more

© BRUCE DAVIDSON/MAGNUM PHOTOS

Katz's Delicatessen, New York City, 2004

'What drives me is an awareness of the essential loneliness of man – we are alone when we're born, we're alone when we die'

than the sum of its parts.'

In 1960, Davidson was commissioned by *Queen* magazine to spend two months travelling around England and Scotland to produce a portrait of the two countries at the time. His insightful pictures revealed a nation divided by rich and poor and by town and country, but some reflected the changing spirit of the new decade.

One of these images, showing a teenage girl holding a kitten (see page 38), has been singled out by Davidson as his favourite image. 'I didn't know where she had come from, and I didn't get her name,' he told *The Guardian* in 2007, 'but there was something about that face, the hopefulness, positivity and openness to life – it was the new face of Britain.'

After returning to America, Davidson spent four years chronicling the Civil Rights movement as black Americans demonstrated against the widespread racial discrimination of the period through marches and civil resistance. After the project was completed, in 1967, Davidson was awarded the first grant for photography from the National Endowment for the Arts.

He used it to fund his next project, East 100th Street, which documented life in a notorious inner-city ghetto in New York's East Harlem district. Davidson put aside his usual Leica cameras to shoot with a large-format 5x4in. The pictures he produced not only show the residents' dignity, despite their poverty, but also Davidson's deep respect for them.

Following an unsuccessful period in the late 1970s when Davidson tried his hand at movie-making in Hollywood, he began photographing a new subject: the New York subway. After years of neglect, the trains were badly in need of replacement and covered in graffiti, while crime on the subway was widespread.

Davidson used colour film to capture the 'eerie, fluorescent darkness' of the subway and its passengers. 'I wanted to transform the subway from its dark, degrading and impersonal reality into images that open up our experience again to the colour, sensuality, and vitality of the individual souls that ride it each day,' he explained.

During the past 30 years, Davidson has continued exploring new subjects in his distinctive, in-depth way. They have included a four-year project on the landscapes and visitors to New York's Central Park and an assignment from *Esquire* magazine in 2004 that focused on diners at the famous Katz's Delicatessen in New York (see photo above).

Davidson lives in New York with his wife, Emily, and continues to accept editorial photography assignments. 'What drives me,' he wrote in *Magnum Stories*, 'is an awareness of the essential loneliness of man – we are alone when we're born, we're alone when we die – and it's that fundamental quality of isolation, together with feelings of love, that compels me to use the camera the way I do.' **AP**

BOOKS AND WEBSITES

Books: Two books of Davidson's work are currently in print: *England/Scotland 1960* (Steidl, 2006) and *Outside Inside*, a three-volume box set, also published by Steidl. Several other books of Davidson's work are available second-hand from www.amazon.co.uk.

Websites: A wide range of Davidson's work, plus biographical information, can be seen on www.magnumphotos.com. He can be seen talking about his work on blog.leica-camera.com/photographers/interviews/bruce-davidson.

Biography

1933
Born on 5 September in Oak Park, Illinois, a suburb of Chicago, USA

1950s
Attends Rochester Institute of Technology and later Yale University

1955-1957
Drafted into the Signal Corps of the US Army

1958
Becomes a full member of the Magnum agency

1958-61
Completes several projects including 'The Dwarf', 'Brooklyn Gang' and 'Freedom Rides'

1961-65
Chronicles the American Civil Rights movement

1970
Publication of *East 100th Street*, photographs documenting life in an inner-city ghetto in New York's East Harlem

1980
Photographs extensively on the New York Metro. His work is subsequently published as a book, *Subway*

1991-95
Photographs the landscape and people of New York's Central Park

2006
Completes a series of photographs on the natural world in and around Paris

2011
Receives the Outstanding Contribution to Photography Award at the Sony World Photography Awards

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1/640 sec, ISO 250

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Flower close-up Charlotte Williams

Samsung PL150, 27mm equivalent focal length, 1/60sec at f/3.5, ISO 80

THERE are times when we're all inclined to blame our equipment for our photographic failings, rather than accept that we could have done things slightly differently to get a better result. Yet sometimes the camera we are using is at least partly to blame for things not coming out as well as they could.

Charlotte's macro shot, taken using a 'point-and-shoot' camera, is an example of this. It's obvious that the central flower isn't sharp, and because the petals in the lower right corner are noticeably sharper, this suggests the camera moved slightly between the focus locking on and the shutter firing. Obviously, this movement can be put down to 'user error', but the camera hasn't helped by setting the aperture automatically to f/3.5.

With close-up photography depth of field is always limited, so the slightest movement can be the difference between something appearing sharp or not. This is where having the option to take control of the exposure settings, especially the aperture, can be beneficial. As Charlotte was using a point-and-shoot camera, she didn't have that luxury and, sadly, the wide aperture setting chosen by the camera has worked against her.

That aside, Charlotte's shot started with promise: she's chosen a 'tidy' flower with no unsightly petals. I would suggest that she clones out one or two black marks on the petals, though, and that next time she photographs this type of subject she checks the background before shooting. Although the background has been thrown out of focus by the shallow depth of field, the black chain at the lower left corner and what appears to be a wooden shed at the top right both detract slightly from the subject. Having more of the green foliage surrounding the main bloom would have been preferable.

My only other suggestion would be to crop the image to a squarer shape and add a little contrast. While a centrally placed subject is very obvious in a compositional sense, it can work when the subject is roughly as wide as it is tall (as is the case here) and the image is cropped to a square. In this instance, cropping also helps hide the untidy background elements, while the contrast boost simply 'cheers things up'. Unfortunately, there is no quick fix to the focus issue, other than to reshoot.

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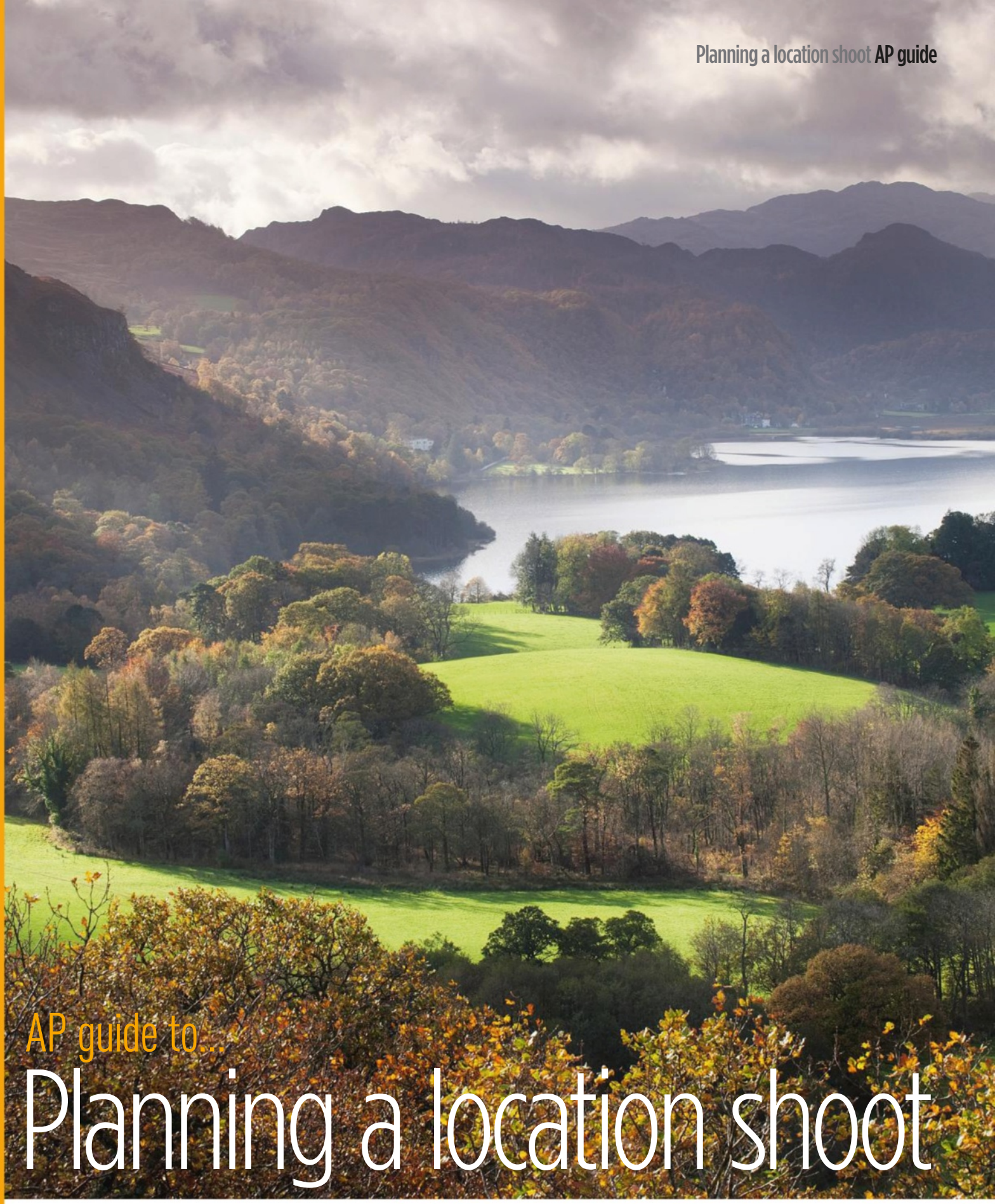


AP guide to...

Planning a location shoot

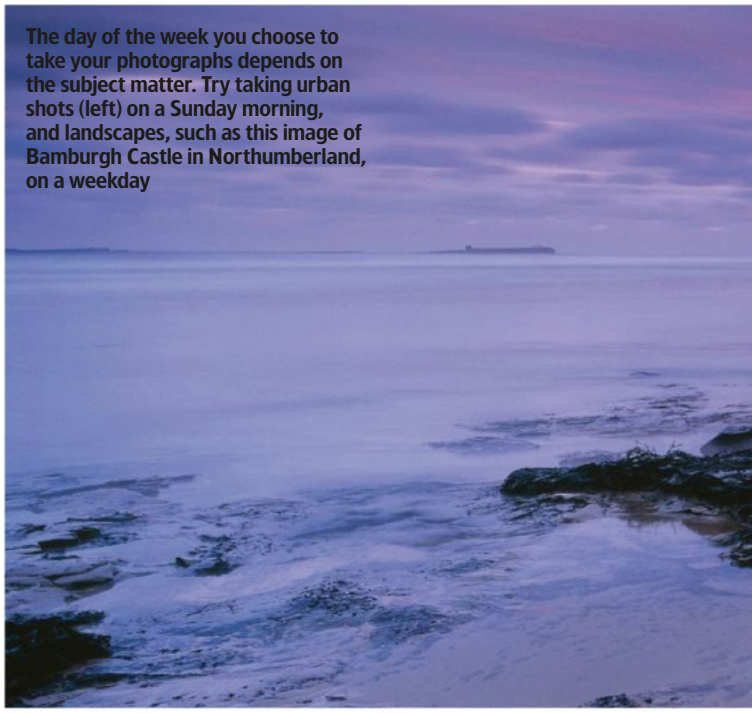
Craig Roberts explains the do's and don'ts of planning your own successful location shoot

THE KEY to a successful shoot is the planning. The event, especially where landscapes are concerned, is not all about taking the picture, but rather the work that goes into arriving at the location at the correct time, in the right conditions,

Find out as much about your chosen location as possible before you turn up to photograph it

fully prepared. Some planning and a little homework – days, weeks or even months in advance – go a long way in helping to prepare for a successful shoot.

Getting to know the location as much as possible before you even arrive not only allows you to get a sense of the place, but can also save a lot of wasted time when you finally get there. So, let's look at the preparations you should make before each trip, so you are rewarded with successful images every time.



The day of the week you choose to take your photographs depends on the subject matter. Try taking urban shots (left) on a Sunday morning, and landscapes, such as this image of Bamburgh Castle in Northumberland, on a weekday

Use books, magazines and photo libraries as inspiration to find your ideal location

RESEARCH

The first thing you have to decide is where you are going to take your pictures. If you already have a location in mind or have seen a photograph in a magazine, that's perfect, otherwise you need to do some research to find your ideal photographic location.

Scanning through magazines and books is a good starting point, and photography magazines, such as AP, are full of fantastic locations that other photographers have visited. Use the internet and type in the location on a photo library search page to see the potential of a chosen area. Then, print off thumbnail versions of the images for reference so you can track down the exact location when you get there. However, if you are using other people's work as your reference, do only use the images as a guide and try to find your own unique take on the location. Even the most-photographed locations have new and undiscovered views, so make sure you put your own stamp on the place.

MAPS

Another way of checking out a location is by studying a map. Even if you are unfamiliar with an area, by studying a map and checking out the contours, river lines and symbols, you can build up a mental picture of the lie of the land and visualise its potential. Ordnance Survey maps are great, and the 1:25,000 Explorer maps are a good starting point, as these have the ideal mix of detail and coverage. You can then go back online later and check your findings on Google Earth, where you can actually see pictures of the location. I find Google Earth invaluable for planning a shoot, be it a photograph of a building or a landscape. I also use Google Earth to determine the best time of day to photograph my location, such as whether to take morning or afternoon shots.

LOGISTICS

Planning your route to the location can be done either the old-fashioned way, using a map, or by using a sat nav device. Depending on your chosen day of shooting, you may have to take into account traffic levels and whether the morning or evening rush hour will affect you arriving in time for sunrise or sunset. Having some parking spots in mind will also avoid wasted time when you get to the location, and you should have a rough idea of how long it will take you to get from your car to the place where you plan to set up your tripod. This is particularly important if you plan to arrive at your venue in the dark. Booking bed & breakfast or campsite accommodation overnight, or checking the opening times of a particular garden you want to visit, are also necessities that need forward planning.

TIME OF DAY, WEEK, YEAR

Once you have decided on your location, you need to work out the best time to photograph it. You may well arrive at exactly the right moment, when the light is perfect, but if you don't do some homework beforehand you might have to make a return trip.

The first thing to decide is the best time of day. Where should the sun be positioned to light the scene perfectly? Should it be a morning shot or does it look best in the late afternoon? How will you capture the view? Will sidelight work best or are you going to attempt an into-the-light view at sunrise?

To calculate these factors, you need to know the direction your chosen scene or subject faces – and a good compass can prove invaluable. By using a compass you will know exactly what time of the day you need to be in your chosen spot to get it at its best. However, you can also do this from home using Google Maps.

The day of the week can play an

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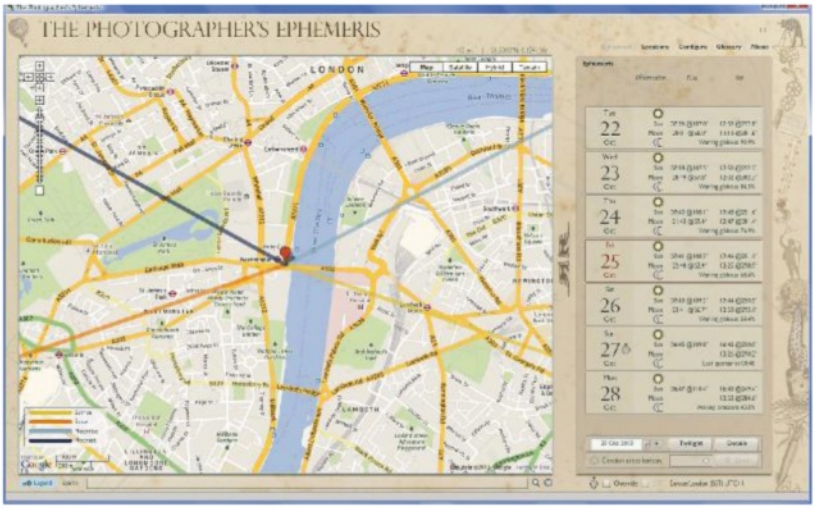
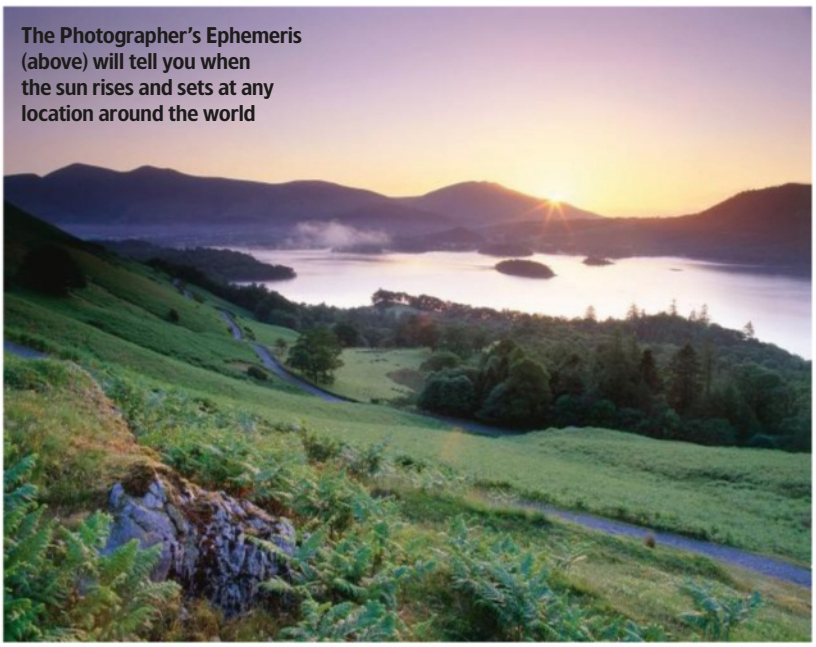




The Photographer's Ephemeris (above) will tell you when the sun rises and sets at any location around the world

USEFUL APPS

YOUR smartphone is your best friend when it comes to planning and you can even plan while you are on the go. Here are some useful apps to try.

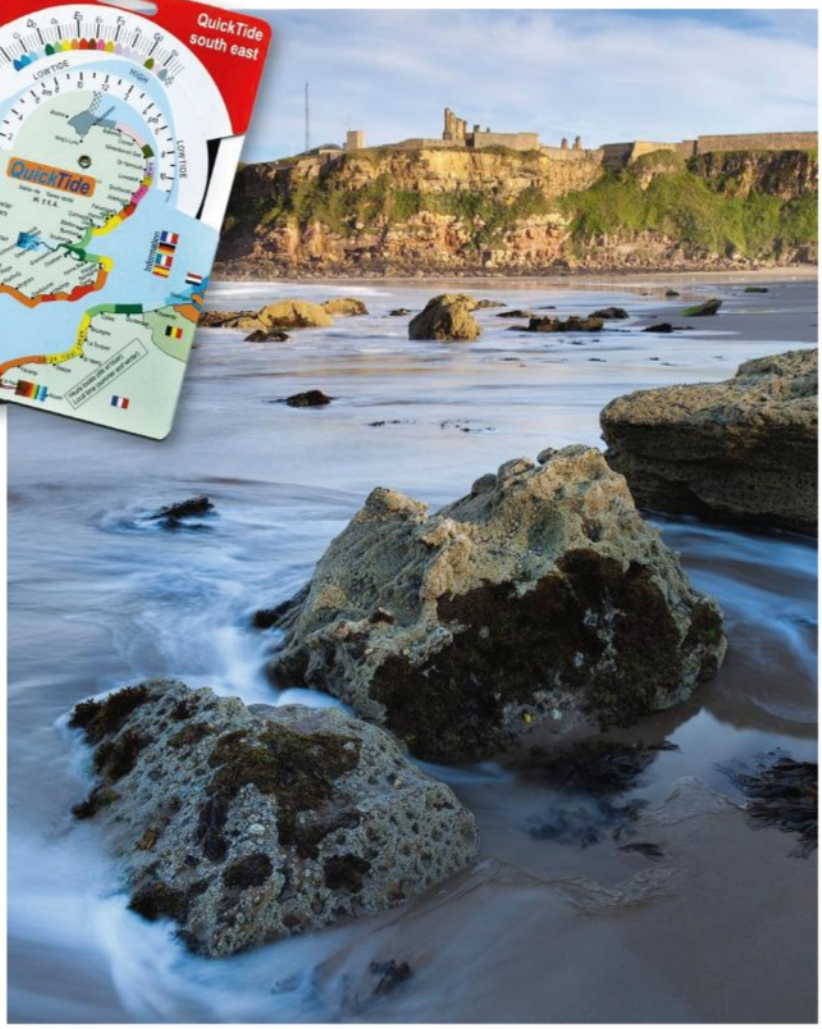
- The Photographer's Ephemeris: Find the sun position for your chosen location
- Aye Tides: Tide times around the world for as far into the future as you wish
- Google Maps: Maps on the go
- Flickr: View other photographers' versions of your chosen location
- FlickStackr: Search Flickr for images that are tagged near your location
- BBC Weather: Up-to-the-minute weather forecasts
- Darkness – Sun, Moon: Find out exactly what time sunrise and sunset will be

Preparation is the key to a successful shoot. Make sure you have ticked off your personal checklist before you go, because once you are in the field you will be kicking yourself if you forget something trivial, yet important to the shoot.

important part in the planning of a shoot, particularly how other people can affect your plans. For example, I find that urban shots are best taken on a Sunday morning, while most people are still in bed, whereas landscape images are best timed for a weekday shoot when those same people are busy at work rather than wandering around the countryside on a weekend stroll. Also, as already mentioned, don't forget that traffic can have a big effect on the time it takes you to get to your chosen location.

Finally, consider the time of year when you are planning to shoot your location. If a location is worth photographing, then it's worth photographing at the ideal time – and that may mean coming back in four months in a different season. Alternatively, the sun may not rise exactly to the left of the mountain you have chosen to photograph until mid-December, so a July shoot will not produce perfect results. However, if you have planned your shoot properly you will already be aware of this.

Quick Tides provide tidal information up to two years in advance so you can choose the time to take your shot to produce the effect (see right) that you want



SUN POSITION

While Google Maps is very useful, it won't tell you when and where the sun will rise or set. To find out the position of the sun, or the moon, at any time of day and at any venue, use The Photographer's Ephemeris. This map-centric sun and moon calculator will help you plan your outdoor photography shoots in natural light. So, for example, you can find out when and where the sun will rise in relation to a mountain, or even when it will light the street around a new skyscraper in an urban location. As well as being available as a PC or Mac program, it is available to download as an app for your smartphone.

WEATHER FORECAST

As light is one of the key aspects to a successful landscape image, keep an eye on the weather forecast so you can head off to your chosen location at just the right time. Watch the forecast for a period of good weather, although it should be noted that a ridge of high pressure is not always the best time to shoot a location. This may provide spells of sunny weather, but a stunning landscape under a clear-blue sky is not always the best combination. Changeable conditions will offer more dramatic weather, and although it will increase the chance of rain, it can also offer the chance of brief spells of stunning light against a dark, broody sky, or even the odd rainbow.

Weather approaching from the north is a good sign for photographers, as it can offer the chance of some good light. A high-pressure weather system does have one distinct advantage, though, as, depending on the time of year, it can produce mist in valleys or over water.

TIDES

You will need to know the tide times if you are shooting on the coast. For example, if you are shooting a sunrise on the east coast, you will probably want to time your shot to coincide with a low or receding tide to make use of the rippled sand or underlying rocks in the foreground of your picture. Therefore, you need to know when low tide coincides with sunrise at that location, at that time of the year. There are several ways you can find this information, with the internet being the obvious one, where you'll find numerous websites offering tide timetables for a given location for the week ahead. For more forward planning, you can buy tide tables that cover two years in advance and these are well worth purchasing if you regularly shoot along the coast.

SET A SCHEDULE

Once you have amassed all this information, you can then set yourself a loose schedule to make the most of the day. Choose two morning locations and two afternoon locations, and make sure that you don't have to travel too far between each. If things go well, you may be able to return to one venue for a sunset shot or even go on to shoot a night view if the location suits.

PLAN B

As part of your schedule, always be prepared for the worst and have some reserve locations in mind if rain or cloud stop play. Waterfalls are a good choice, and it's often best to shoot these on an overcast day when there is less contrast and you can benefit from the low light levels to obtain long shutter speeds. A wood or forest may also provide shooting opportunities and, again, they work best on overcast days. In town, you may be able to find places where you can shoot inside a building so you can add to your range of shots of a particular town. **AP**

PREPARE YOURSELF

DON'T forget to think about your own personal preparations before you set out on a shoot. This means making sure you are prepared for all weathers, so adequate clothing and waterproofs need to be considered. If you are shooting on the coast, remember to take a pair of wellies as they may help you get that elusive angle you desperately want without getting your feet wet. Take some food and drink with you, rather than buying some on location, as the last thing you want to do is stop your shoot because you are hungry. Finally, make sure your camera gear is fully prepared. Check that you have all your memory cards or rolls of film, and that your battery and spare batteries are fully charged. If you need to clean your sensor, do this at home and take a cloth to wipe your lenses clean during the day.

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AP Testbench

Over the next few pages we present this week's **equipment tests, reader questions** and **technique pointers**

Delkin Fat Gecko Triple Mount

Around £90

www.delkin.com

DELKIN'S Fat Gecko Dual Mount camera support has been upgraded to include a third arm for extra stability. Three legs, each with a suction cup, form a stable triangle to support up to 8lb (3.6kg) of kit, which attaches via a standard 1/4in tripod mount. Realistically, the Triple Mount is best used with compact and compact system cameras. There is a great deal of flexibility in terms of how the three arms can be arranged, thanks to the six adjustable points that allow the angles to be customised. This means the mount can be used on a variety of surface shapes, provided they are smooth and non-porous.

The cups lock in place with a two-part system that uses the suction-cup button and suction-cup lever to force air out and create a secure hold. It works, if anything, too well: breaking the hold can be a challenge, especially given that the release tabs are very small. Still, it's difficult to fault a product for doing its job. **Jon Stapley**

Amateur Photographer
An incredibly secure suction-cup hold makes this a reliable camera mount
★★★★☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Olloclip Telephoto + Circular Polarizing Lens

From $99.99 (£64)

www.olloclip.com

THE LATEST in Olloclip's range of lenses designed for the iPhone 4/4S and 5 is a 2x magnification telephoto optic that converts the focal length of the phone's in-built lens to the equivalent of around 70mm. This is great for those wanting to take a range of images on their iPhone, including portraits and candids. The lens slides onto the corner of the phone and is a tight fit. Although it is made of metal and polycarbonate, fitting and removing the lens didn't mark the phone. Optically the telephoto lens is good, with virtually no difference between the standard images and those taken with the additional lens.

A circular polarising filter is included that neatly wedges onto the front of the lens, and by turning the Olloclip around it can also be used in front of the naked iPhone lens. The filter works as expected, cutting down reflections and darkening blue skies. It's a really useful addition for those who use their iPhone for photography. A small adapter also allows the filter to be used with the original fisheye and wideangle lenses of the original 3-in-1 Olloclip. **Richard Sibley**

Amateur Photographer
A useful additional lens for those who use their IPhone for photography
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GX7
We test Panasonic's brand-new, 16-million-pixel compact system camera, with hinged, high-resolution EVF and improved noise control.
AP 14 September

BenVista PhotoZoom Pro 5
If you ever need to enlarge or reduce the size of your images, PhotoZoom Pro 5 may be the software you need. We put it to the test.
AP 14 September

Testbench: Six of the best
Six of the best third-party battery chargers are put through their paces in our two-page test.
AP 14 September

Testbench: Six of the best
We try out six of the best portable digital projectors in our special issue on ways to display your pictures.
AP 21 September

Canon EOS 70D
We test the EOS 60D's replacement, with new sensor technology, 19 AF points, built-in Wi-Fi connectivity and ISO 100-25,600 (extended).
AP 28 September

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Samsung Galaxy NX

Could the 20.3-million-pixel **Samsung Galaxy NX** with Android operating system change the way enthusiast photographers use and think about their cameras?

Callum McInerney-Riley
Technical writer

THERE is a whole generation of photographers who have found a passion for photography through the use of a smartphone. Looking at statistics of the most popular cameras used to upload images to Flickr shows that the top three are all different generations of the iPhone. This highlights the rapidly growing trend of smartphone users for whom a phone is their main camera.

When the time comes for these people to upgrade to a camera with more manual controls, the leap from smartphone to camera will be quite radical. Many will be looking for the same functionality and usability in a camera that they had in their smartphone. Previously, Samsung has attempted to bridge this gap with the commercially successful Galaxy compact camera. Now, the company has launched the world's first compact system camera with full Android operating system in the form of the Samsung Galaxy NX. By borrowing technology from its range of smartphones, merging the functionality and hardware of the NX300 and adding the screen from the Galaxy camera, Samsung has created a very interesting package.

FEATURES

Inside the Samsung Galaxy NX is an APS-C-sized (23.5x15.7mm) CMOS sensor with a 20.3-million-pixel resolution. This is an identical sensor, and the same DRIMe IV image processor, to that featured inside the Samsung NX300. Images can be captured in both raw and JPEG format and saved to either the camera's 16GB internal memory or a Micro SD card.

As a kit, the Samsung Galaxy NX comes with an 18-55mm f/3.5-5.6 lens that attaches using the NX lens mount. This lens features the i-Function button, which allows control of the camera's manual settings via a ring on the lens. A further 13 lenses from the Samsung NX series can be used with this camera, including everything from macro optics to telephotos. We have already seen a 10mm fisheye lens released this year, with Samsung saying it is committed to developing its lens range further.

Undoubtedly, the standout feature of the Galaxy NX is the fact that it is the world's first compact system camera to have an Android operating system. The camera runs the latest Android 4.2 Jelly Bean, which is the same software used on both the Samsung Galaxy S4 and Samsung Galaxy S4 Zoom smartphones. Internally, the camera is almost identical to the S4, although rather than being powered by Snapdragon 600 or Exynos 5 Octa 5410, the Galaxy NX features a 1.6 GHz quad-core processor with

AT A GLANCE

- 20.3-million-pixel, APS-C-sized CMOS sensor
- 4.77in, 1280x720-pixel HD LCD
- Android 4.2 Jelly Bean operating system
- 800x600 electronic viewfinder
- ISO 100-25,600
- 3G connectivity
- Street price around £1,200 body only

a separate designated 0.8 GHz single-core imaging processor.

Next to the memory-card slot is another slot for a 3G Micro Sim card, which enables the camera to send and receive 3G mobile data (credit or data-plan permitting). Apart from phone calls, this feature unlocks nearly all the functionality of an Android smartphone, including internet browsing, image sharing, advanced in-camera image editing, social media applications and even games, music and e-books, should you wish.

A wealth of other features have migrated from the Samsung Galaxy S4 smartphone into the Galaxy NX camera, among them Bluetooth, Wi-Fi connectivity and GPS. As with other GPS-enabled cameras, geotagging locations is possible, but the Galaxy NX goes further. With the addition of an in-built digital compass and gyroscope sensors, the Galaxy NX can be used for full GPS navigation.

The Galaxy NX sees the introduction of some new scene modes, such as multi-exposure, miniature, interval shot, beauty face and colour bracket, among others. In total there are 31 scene modes to choose from, although with Android apps the possibility of creative shooting is practically endless. One feature I found really useful was the story album application, which comes pre-installed. It allows the user to take a series of images, arrange them into an album and create their own story book. When satisfied with the result, a photobook can be ordered directly from Blurb.co.uk via the camera's menu.

A couple of other perks when buying a Galaxy NX are that Samsung has included a free copy of the full version of Lightroom 5, which currently costs £102.57 direct from Adobe. As this is the newest version of the software, it is able to handle all the latest raw formats. In addition, when linking the camera to the Dropbox cloud storage system, the user will receive 50GB of Dropbox space for two years, which is perfect for creating back-ups and allowing access from other devices.

Far right: More detail can be resolved by processing the raw files with the supplied copy of Adobe Lightroom

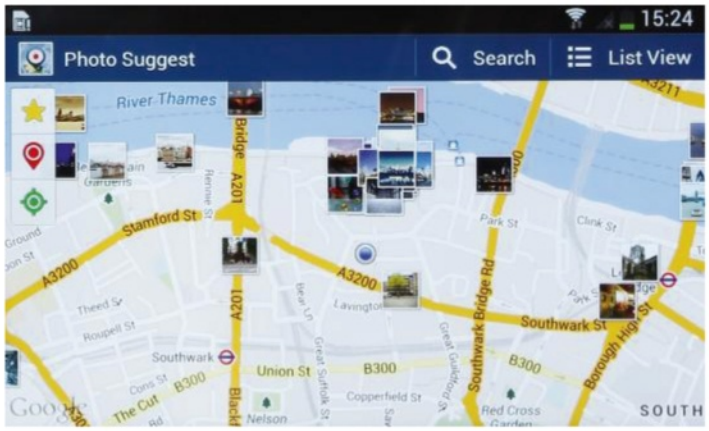
9/10

BUILD AND HANDLING

The Samsung Galaxy NX looks very similar in style to the firm's own NX20, although measuring 136.5x101.2x25.7mm the Galaxy NX is larger but with a thinner body profile. The size increase is largely due to the giant 4.77in screen on the back of the camera. This screen covers most of the camera's rear, leaving only a small amount of space for a raised, rubberised thumb grip. Coupled with the large handgrip, it is really comfortable to hold, especially with larger lenses. I find both thumb and fingers have great support.

There are very few buttons on the Galaxy NX as most of the controls are handled by the touchscreen. The main physical control is the mode dial, which is located on the top of the camera. This can be pressed and held in to quickly access Android, or pressed to access different settings and then scrolled left or right to change their values. The same control is also achieved via the i-Function button on the lens. A power button is located to the left of the mode dial, and a designated video record button is located between the mode dial and the shutter. I

'Samsung has included a free copy of the full version of Lightroom 5, which currently costs £102.57 direct from Adobe'



FEATURES IN USE
SAMSUNG PHOTO SUGGEST APP

PRE-INSTALLED on the Samsung Galaxy NX is an app called Photo Suggest. This shows places of interest near your location and suggests things to photograph. The in-built GPS needs to be active and a Wi-Fi or 3G internet signal needs to be obtained to allow the app to work. It will then pinpoint your location on a map and pull images that have been taken by other photographers from Panoramio (www.panoramio.com). The user-uploaded content is only as good as the photographers, but around central London there were plenty of good-quality images to look at.

Once you find an image you like, a button on the left side of the screen creates small thumbnail previews in the camera screen to allow you to replicate it. If, like me, copying isn't your thing, this app is still great for gauging what the generic shots are and seeking out a fresh angle. In more rural areas, the standard of images tends to be quite poor, although it does give a sense of what the landscape is like. Using this app, I found out there was a lake in the middle of a forest that I previously didn't know about, so it has its advantages.

Below: The NX series of lenses is fantastic, with many different options. Using a 60mm f/2.8 macro, it's easy to achieve sharp images with a shallow depth of field

found these physical controls to be quicker when changing settings than using swipe gestures on the touchscreen, but the two methods mean that you will quickly settle on a way that suits you.

The control layout of the camera menus are intuitive and open to lots of personal customisation, which is something that I feel makes the camera stand out from the crowd. Certainly, the camera controls are far from traditional – in fact, the controls are more closely related to those of a smartphone than a traditional camera layout – but they are easy to pick up even after only a short time of use.

The Android operating system is fantastic. It unlocks a great deal of the camera's potential and it works brilliantly. I downloaded several applications to the Galaxy NX and found all of them to work without a hitch. Image editing was quick and effective using Adobe Photoshop Touch, and linking the device with my home Wi-Fi allowed me to automatically upload to Dropbox.

The start-up time on the Galaxy NX is a little complex. When the camera is first turned on it takes around 23secs to boot the Android operating system and get into the camera mode. Once fully booted, the camera goes into sleep mode when powered off and takes just over 1sec to start-up into camera mode thereafter. If the battery is removed or the camera is left inactive for 48 hours, the Android system will again need to be booted up, taking the full 23secs before the camera is ready for use. I found that when the camera was in sleep mode, the battery dropped by just 1% over a 12-hour period of inactivity. Samsung has said that sleep mode uses only 1.8% of the power that would be used if the camera remained on. This is an effective way around the long Android start-up time.

As a result of having a lot of hardware to process in-camera, the Galaxy NX has a huge 4,360mAh battery. Comparatively, this is nearly four times the capacity of the NX300's 1,130mAh battery, but it is most certainly needed to power the large 4.77in touchscreen and Android OS. Much like a smartphone, the battery life can vary depending on use. I found that when I used the camera with the brightness turned to 50% and everything turned off, the battery drained by around 30% after 100 shots. Also, using the EVF uses less battery. Turning on Wi-Fi, GPS, using apps, uploading images and editing photos in-camera is power-intensive, and drains the battery much more quickly.

7/10

Below: The Galaxy NX can shoot with effects that are processed after the shot. However, the resolution of the images changes to either 3888x2592 (3:2) or 3712x2088 (16:9)

METERING

The Galaxy NX has the same 221-segment TTL metering system featured in previous NX models, such as the NX300, NX210 and NX200. Previously, we have rated the metering system's performance well, and noted little need to alter the exposure valuation for most situations. It was only in conditions where we can expect the metering to be thrown that slight alterations need to be made.

The Galaxy NX has that exact same level of performance as the NX300, but the camera excels over previous NX models by virtue of its 4.77in touchscreen, which allows precise control of its spot metering. This is easy to use, returns good results and can also be linked to a focus point for quick and easy control. In use, I found that multi metering and spot metering adequately covered the majority of situations.

8/10

DYNAMIC RANGE

Previewing the histograms of images I took in Lightroom showed that detail in shadow areas was rarely blown out and plenty of detail remained in both the shadow and highlight areas. In a variety of situations I found the Galaxy NX to strike a great balance between highlights and shadows, even in high-contrast scenes. Using the supplied Lightroom 5, I was able to lighten shadow areas in raw files and pull back a lot of detail.

Samsung provides two different dynamic range settings in the

Galaxy NX. The Smart Range+ is an in-camera dynamic range optimiser that lightens shadow areas while preserving the highlights to allow a boost in tonal detail. The HDR mode, on the other hand, takes three images of varying exposure and stitches them together in-camera. This is an automatic setting so unfortunately it cannot be adjusted. Thankfully, both of these options give a nice subtle boost to the images and complement the scene.

8/10

AUTOFOCUS

Samsung has opted for the same advanced hybrid autofocus system in the Galaxy NX as in the NX300, consisting of 105 phase-detection and 247 contrast-detection points. Samsung claims the phase-detection points that work in the middle portion of the frame are the quickest, while the contrast AF points that work across the entire frame are the most accurate. Theoretically, combining these should result in quick and accurate AF.

In bright conditions, the AF is as quick and as accurate as you would expect from a similarly priced compact system camera. In low-light conditions, the autofocus spends a while hunting for focus, often taking a couple of seconds and on occasion missing completely. The focus assist beam does offer some help in finding focus in low light, but due to its placement on the camera the beam is commonly obstructed when using a larger lens or a lens hood. An alternative placement situated further from the lens mount would solve this problem.

Selecting a point of focus by touching the 4.77in screen makes autofocusing incredibly easy, and it was most certainly my go-to option when using the camera. It's much faster than finding a focus point manually and offers more control over automatic AF points. Undoubtedly, this is one of the significant benefits of a large touchscreen with 247 focus points.

Also of note is that the Galaxy NX adopts the focus-peaking feature of the NX300. This allows the user to manually focus and preview a highlight around the outline of areas that are brought into focus. This outline varies in intensity to indicate optimum focus and the colour can be set to red, white or green. An on/off controllable feature called MF assist aids in manual focusing by zooming in 5x when the focus ring is moved.

7/10

NOISE, RESOLUTION AND SENSITIVITY

At ISO 800, images show some noise but it is well controlled in both raw and JPEG format. It is not until ISO 1600 that noise starts to become noticeable. Images up to ISO 3200 are usable, but at ISO 6400 luminance and chroma noise start to become evident. This is especially the case at

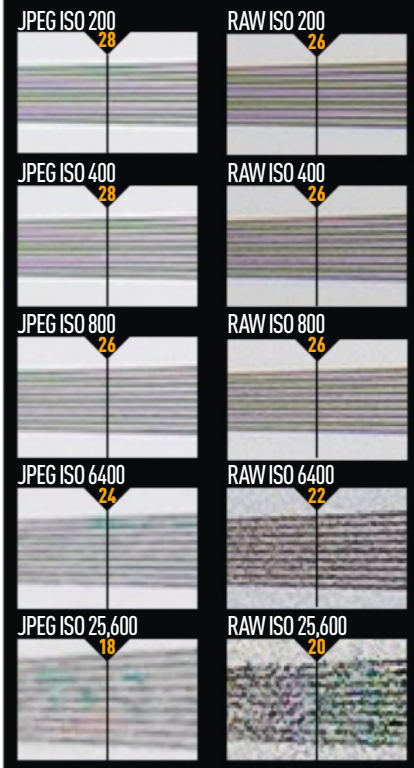
Facts & figures

RRP	£1,299 body only
Sensor	20.3-million-effective-pixel CMOS
Operating system	Android 4.2 Jelly Bean
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw)
Compression	Normal, Fine, SuperFine
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/6000sec + bulb (max 4mins)
Max flash sync	1/180sec
ISO	100-25,600
Exposure modes	PASM, user, my mode, auto, smart
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 4 presets, custom and manual
Drive mode	Single, continuous, burst (5M size only). JPEG: high (8.6fps), normal (up to 5fps) selectable burst, 10fps, 15fps, 30fps selectable, 30 shots by 1 release. Raw: high (8.6fps), normal (up to 5fps) selectable
LCD	4.77in, 1280x720-pixel resolution
Viewfinder type	Electronic (800x600)
Focusing modes	Single, continuous, manual, touch AF
AF points	105 phase-detection pixels and 247 contrast-detection AF points. Single-point, 21 multi-point, 35 close-up, face detection
DoF preview	No
Built-in flash	TTL auto pop-up
Video	1920x1080 pixels (30fps), 1920x810 pixels (24fps)
Memory card	Micro SD, SDHC, SDXC
Power	Rechargeable B735EE Li-Ion (4360mAh with 440-shot life)
Connectivity	USB 2.0, mini HDMI
Weight	410g (without battery or card)
Dimensions	136.5 x 101.2 x 25.7mm

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000. Website: **www.samsung.com/uk**

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-55mm lens set to 35mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At ISO 3200, JPEG images have heavy noise reduction applied in-camera. This makes the images appear smudgy and soft

FOCAL POINTS

Dioptre adjustment
With many cameras, the dioptre is adjusted using a small dial that is very fiddly and easy to knock, but on the Galaxy NX it is well designed, large and easy to use

Pop-up flash
The built-in pop-up flash has a guide number of 11m @ ISO 100 and wideangle coverage of 28mm (equivalent)

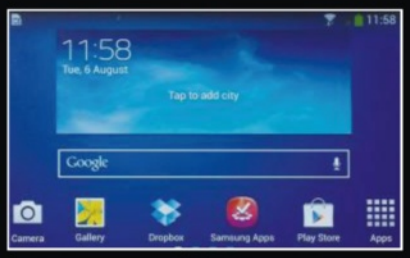
Camera shown actual size

Charging via Micro USB
The battery is charged via a Micro USB, which is supported by many mobile devices. Portable chargers are inexpensive and great for some extra power on the go

HDMI port
This will allow the user to connect the camera to a TV or projector to display images

Settings menu

Android home screen



Shooting screen

the maximum ISO 12,400 setting.

I think ISO sensitivity of 100-800 is a good working range for both raw and JPEG images, striking a good balance between noise and detail resolution. Images taken at ISO 800 would still be fine for A3 prints without noise being a problem.

JPEG images do appear softer and it is clear to see that some in-camera noise reduction has taken place even at the lowest sensitivity setting of ISO 100, although for certain pictures it complements the images. At ISO 1600, very detailed areas start to become really soft because of the in-camera noise reduction.

27/30

WHITE BALANCE AND COLOUR

The Galaxy NX's images were consistently colour accurate and true to the scene. The overall colour is very neutral and even vivid scenes did not appear oversaturated. On occasions, dull scenes appeared better after a slight tweak in saturation to make the colour 'pop'. Interestingly, the Galaxy NX doesn't have traditional colour profiles like most cameras. Instead, the profiles offer the ability to change colour, saturation, sharpness and contrast in the settings menu, although different profiles cannot be stored and switched. Samsung does offer a huge number of smart modes for different colour control, but this is a post-capture process. Also, inside the Google Play store, there are hundreds of apps that support colour profiles, filters, black & white and more, all of which can be downloaded to achieve a specific look.

On the whole, AWB was accurate even in challenging conditions. However, all the standard white balance settings are available, including daylight, cloudy, tungsten, flash, custom, Kelvin and three different settings for fluorescent light. The interesting thing about these settings is that they can be altered to optimise colour accuracy, should you find the preset to be slightly amiss. An easy-to-use RGB menu allows you to control this simply by shifting the centre point towards a desired tone.

In the white balance menu is a custom Kelvin setting that can be changed using a swipe gesture while previewing the scene on the LCD. It allows the user to tweak the white balance quickly and decide how warm or cold the images look. I find this the most effective way of altering the white balance.

With the addition of Adobe PS Touch for Android and using the 4.77in LCD display, it is easy to process an image in-camera and upload it straight to the web

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

At 4.77in, the screen on the Galaxy NX is the biggest found on any compact system camera to date. It has the same 720p resolution as the Samsung Galaxy compact camera, which makes it class-leading in terms of resolution. While fingerprints on the touchscreen were impossible to avoid due to its size, they thankfully presented no problems when shooting.

In use, the Super Clear HD LCD is great in both bright sunny conditions and in low-light situations. I was very impressed with the viewing angles offered by this screen and how well it prevented reflections.

On occasions where I found myself shooting in really challenging situations, such as harsh sunlight, I opted to use the built-in electronic viewfinder. This viewfinder is clear, responsive and offers an approximately 100% field of view. However, the proximity sensor that shuts off the main LCD and activates the EVF has a frustrating delay. I found myself putting the camera to my eye and waiting nearly 1sec before anything were visible through the EVF. If a shot needs to be taken quickly, I found it best to stick with the LCD.

The Galaxy NX outputs video in full HD at 1920x1080-pixel resolution at 25fps, and is also capable of shooting 50fps, which is good for slow-motion, although the resolution is cut to 1280x720 pixels. The ability to use touch AF in video is brilliant, although the sounds of the lens motors are unfortunately picked up by the in-built microphone.

8/10

Competition

Sony NEX-7
TESTED AP 15 OCTOBER 2011

Samsung NX300
TESTED AP 27 APRIL 2013

IT IS IMPOSSIBLE to compare the Samsung Galaxy NX directly with any other camera because it is unique in the fact that it is the only compact system camera to feature an Android operating system. If Android is of interest, then the same functionality is offered by both the Samsung Galaxy compact camera and the Samsung Galaxy S4 Zoom smartphone, but each of these lacks the image quality, among other shortcomings, when compared to the Galaxy NX.

Excluding the Android OS, the closest competition is Samsung's own NX300, as it includes many of the same features and produces similar image results. Alternatively, the Sony NEX-7 features a 24.3-million-pixel sensor and has a street price of around £730 body only.

Verdict

ESSENTIALLY, the image performance of the Galaxy NX is on a par with the NX300, with the added advantage of a bigger screen that improves the usability of the touchscreen AF, previewing photos and spot metering. The big selling point is the Android operating system, and I think having the ability to edit in-camera, create time-lapse videos and share across social media, among a wealth of other things, is fantastic.

The images the camera produces are good, but the AF is slow in low light and high ISO sensitivity makes JPEGs soft. It is not the best image quality we have seen from a compact system camera, but the Galaxy NX is mostly about functionality and it is not aimed at professionals. Rather, it is aimed at people who either want all the functionality of Android or people who want to advance their photography from a smartphone or the Samsung Galaxy compact camera.

Amateur Photographer
Tested as an **Enthusiast CSC**
Rated **Very good**
82%

FEATURES	9/10
BUILD/HANDLING	7/10
NOISE/RESOLUTION	27/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	7/10
LCD/VIEWFINDER	8/10

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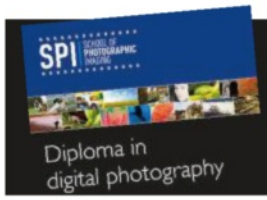

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DOUBLE TROUBLE

Q In my innocence, I would have expected an unintentional double exposure to be impossible on a DSLR. The picture above is proof that I was wrong. There are two completely different exposures on this single frame (look for the damselfly) taken with my Nikon D300 and 18-200mm Nikkor lens. As far as I am aware I did nothing out of the ordinary, and certainly nothing deliberate, so how can this happen? **Clive Brown**

A I'm not sure I can answer this conclusively, Clive, but looking at your image the elements clearly appear twice in the shot, which suggests a multiple exposure. As the D300 has a multiple-exposure option, this is definitely something the camera is capable of, but you would need to perform several button presses to activate it. It's definitely not something that you would do accidentally.

The Exif information doesn't give me any obvious answers, either. It appears to be complete, confirming the equipment used and telling me that the flash didn't fire and the exposure was 1/100sec at f/11 and ISO 200. So, ultimately, I'm left with the following list of 'suspects', but no definite culprit:

- The camera's multiple-exposure facility was activated (from the Shooting Menu)
- Two files were combined post-capture using the Image Overlay option (from the Retouch Menu)
- The camera (or card) had some sort of electronic 'wobble' and this is a corrupt image (admittedly, very unlikely given that the double image is the only anomaly)
- This is a Photoshopped 'spoof'

Do any AP readers have some other suggestions as to how this might have happened? **Chris Gatcum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

CHARGING BATTERIES

Q In AP 3 August, technical editor Richard Sibley gave 5 stars to the Mophie reserve battery in *Testbench*. It looks like a useful back-up for cameras whose batteries have limited capacity, allowing recharging via a USB connector. However, I have checked the instructions for several Canon and Olympus cameras, but none of them mentions charging through this port. Nor is charging of cameras suggested in the description of the device on Apple's website. Charging of camera batteries uses heavy currents – a good fraction of an amp – that might damage a camera's wiring in a prolonged charge. So, this should only be done where it is recommended, as in other devices normally charged in this way. **Paul Murphy**

A Not all cameras charge via a USB port, but it is becoming increasingly common for compact cameras and some compact system cameras to utilise the potential to charge the battery in this way. I would suggest that Apple doesn't acknowledge the device for the charging of cameras for the simple reason that Apple doesn't manufacture cameras. **Richard Sibley**

DIRT ON SENSOR

FROM THE FORUM

Q Recently my photos have come out with what I think are specks of dust on them. I have cleaned the lenses and my Sony Alpha 390, but it still appears on all my photos and has kind of rendered my camera useless. What I can do? **Kirsten Reilly**

A Looking at the image you've linked to on the AP Forum, this appears to be a classic case of dust on the camera's sensor. I can see why you might not want to use the camera – there are a lot of specks on there, including some that look like hairs. Given the extent of the dust, I suggest getting the sensor cleaned professionally. And that when you change lenses ensure the camera is switched off to reduce the dust-attracting charge on the sensor. Do it with the camera aimed down, so gravity doesn't drop dust straight into it, and choose a sheltered spot.

If you'd like to see advice given by other readers go to the forum at www.amateurphotographer.co.uk. **Chris Gatcum**

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AP GLOSSARY
DMax

In scanning, DMax is a term used to refer to the maximum density that a scanner can see detail in. It's useful because it can give you an idea of the potential dynamic range that a scanner is capable of recording. The higher the DMax, the better the scanner is at penetrating the darkest areas on a photograph, and therefore the greater its dynamic range.

While it is a useful figure, it only really becomes important when your aim is to scan transparencies. This is because the orange base of a colour negative and the grey base of a black & white negative immediately reduce the dynamic range of negative films, as there is no 'white' in either. This effective reduction in the contrast of the film makes it much easier for a scanner to record the full tonal range in the image. However, slide film has a transparent base that can be seen as pure white. Therefore, when you make a scan to retain the highlight areas in a slide, the DMax is the determining factor in how much detail is recorded in the darker areas before they are simply seen as black.

Generally, a DMax of 4.0 is seen as the value that will accommodate even the most contrasty of slide films, therefore scanning as much highlight to shadow detail as the film itself can record, but this comes with a significant caveat. The DMax figures given by scanner manufacturers are 'theoretical maximums', rather than measured values. So, while DMax can be used as a guide to a scanner's potential dynamic range capabilities, it is by no means absolute.

SCANNING FILM

Q I have a collection of old 35mm slides and negatives that I would like to digitise to 'library' standard. Some of the photographs were taken by my late father and have some historical interest. I'm not talking about digitising a huge collection, more a case of selecting images of particular interest. I am happy to take my time to get quality results. If my understanding is correct, this would be a job for a dedicated film scanner with a minimum dynamic range of 4.0.

My budget is around £300, which obviously excludes very high-end professional scanners, so could you tell me what kit is available to cope with this task? I have considered using a scanning service, but would prefer not to send the material off to third parties as I would like to have control over the whole process myself. **Mike Village**

A I suggest you aim for high-resolution files of around 50MB when you scan the film. Although this is larger than the minimum size requirements of many image libraries, it will mean the images could be printed at 300ppi to A3 size.

You will need a scanner with an optical resolution of at least 4000ppi to achieve this. If you want to buy new, then Plustek's OpticFilm range of dedicated 35mm film scanners offer resolutions far in excess of this (7200ppi) at £200–£350, depending on the model. However, while the optical resolution is high, the DMax (see *Glossary*, above) is not: all current 35mm OpticFilm scanners have a DMax of 3.6.

For this reason, I suggest that a slightly older 'premium-priced' model will give you far better results. Models to consider include the Nikon Coolscan V ED and Coolscan 5000 (pictured), as well as the Minolta Dimage Scan Elite 5400 and 5400 II. Although these were discontinued years ago, they are still three of the finest 35mm film scanners ever made. Each has the optical resolution needed to create a 50–60MB file size from 35mm film (the Coolscans are 4000ppi units, while the Dimage 5400 has a 5400ppi optical resolution), and all three have a DMax that will prove a match for the vast majority of slides (4.2 for the Coolscan V ED and 4.8 on the Coolscan 5000 and Dimage 5400).

The downside is that these scanners are no longer in production. Looking at eBay's 'sold' listings for these models reveals that they all pop up from time to time, but despite being 'obsolete' the Dimage 5400 and Coolscan V ED still sell for £400-plus, with the Coolscan 5000 the only one that is around your £300 budget.

You would also probably need to budget for scanner driver software, as none of the manufacturers supplies drivers that are compatible with modern Windows and Mac operating systems. VueScan from www.hamrick.com is an excellent option, with the Standard Edition, which is compatible with each of the printers mentioned, costing $39.95 (around £25). **Chris Gatcum**

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CANON EOS 1DS MK III COMPLETE WITH ALL ACCESS ....MINT-BOXED £1,695.00
CANON EOS 5D BODY COMPLETE WITH ALL ACCESS ....MINT- £479.00
CANON EOS 5D BODY COMPLETE WITH ALL ACCESS ....EXC++ £395.00
CANON EOS 30D BODY COMPLETE WITH ALL ACCESS ....MINT-BOXED £199.00
CANON EOS 20D BODY COMPLETE WITH ALL ACCESS ....MINT-BOXED £145.00
CANON EOS 500D WITH CANON 18-55 IMAGE STABILIZER ....MINT BOXED £345.00
CANON EOS 400D COMPLETE WITH ACCESSORIES ....MINT- £159.00
CANON EOS 400D + GRIP WITH Ni-CAD BATT + CHGR ....EXC++ £175.00
CANON POWERSHOT G9 WITH ALL ACCESSORIES ....MINT- BOXED £165.00
CANON POWERSHOT G9 + BATTERY AND CHARGER ....MINT- £179.00
CANON 380 EX SPEEDLIGHT ....EXC++ £79.00
CANON 420 EX SPEEDLITE ....MINT-CASED £95.00
CANON 430 EX SPEEDLITE ....MINT BOXED £145.00
CANON 550 EX SPEEDLIGHT ....MINT-BOXED £199.00
CANON BG-E1 BAT GRIP FOR EOS 300D ....MINT-BOXED £35.00
CANON BG-E2 GRIP FOR EOS 20/30/40D ....MINT BOXED £49.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D ....MINT-BOXED £39.00
EPSON RD1 BODY UPGRADED TO RD1S COMPLETE ....MINT-BOXED £799.00
FUJI X10 COMPLETE WITH ALL ACCESSORIES + CASE ....MINT BOXED £249.00
FUJI X100 COMPLETEWITH FUJI LEATHER CASE ....MINT BOXED £565.00
FUJI 18mm f2 FUJINON FOR X MOUNT FUJI ....MINT BOXED AS NEW £345.00
NIKON D3 BODY WITH ALL ACCS ONLY 12800 ACTS ....MINT BOXED £1,545.00
NIKON D300 BODY COMPLETE ONLY 2095 ACTUATIONS ....MINT BOXED £465.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES ....MINT-BOXED £399.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS ....MINT- £275.00
NIKON D3000 BODY COMPLETE WITH NIK 18-55 AF-S ....MINT BOXED £195.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS ....MINT BOXED £225.00
NIKON D70 BODY KIT COMPLETE+NIKON 18-55VR LENS ....MINT BOXED £199.00
NIKON D40 BODY WITH NIKON 18-55 MKII + ACCESS ....MINT BOXED £185.00
NIKON COOLPIX 8400 8Mp WITH ALL ACCESSORIES ....MINT-BOXED £95.00
NIKON MB-D200 BATT GRIP FOR NIKON D200 ....MINT BOXED £75.00
NIKON SB50 DX SPEEDLIGHT COMPLETE ....MINT-BOXED £59.00
NIKON SB80 DX SPEEDLIGHT WITH MANUAL ....MINT-BOXED £125.00
NIKON SB600 SPEEDLIGHT + CASE ....MINT-CASED £175.00
NIKON SB700 SPEEDLIGHT ....MINT-BOXED £189.00
NIKON SB800 SPEEDLIGHT ....MINT- £199.00
NIKON SC 29 TTL REMOTE CORD ....MINT £49.00
NIKON DR6 RIGHT ANGLE FINDER ....MINT BOXED £175.00
SIGMA EF-530 DG ST ELECTRONIC FLASH fttl NIKON FIT ....MINT BOXED £75.00
SIGMA 10-20mm f4/5.6 DC EX HSM FOR OLYMPUS 4/3rds ....MINT+HOOD £289.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY ....MINT £45.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS ....MINT CASED £575.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS ....MINT+HOOD £99.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rds ....MINT AS NEW £165.00
OLYMPUS 17mm f2.8 M ZUIKO MICRO FOUR THIRDS ....MINT BOXED £165.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS ....MINT BOXED £145.00
PANASONIC G1 BODY WITH 14 - 45 PANASONIC LENS ....MINT BOXED £199.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES ....MINT BOXED £245.00
PANASONIC 14 - 45mm f3.5/5.6 LUMIX G OIS MICRO 4/3rds ....MINT £175.00
PANASONIC 45 - 200mm f4/5.6 LUMIX VARIO MICRO 4/3rds MINT BOXED £175.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW ....MINT BOXED £199.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC ....MINT- £99.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS ....MINT BOXED £249.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY ....MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN ....MINT CASED £145.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA ....MINT BOXED £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY ....MINT- £365.00
CANON EOS 1NHS ....MINT-BOXED £265.00
CANON EOS 1 BODY ....EXC+ £115.00
CANON EOS 3 BODY ....EXC++ £145.00
CANON EOS 5 BODY ....EXC++ £59.00
CANON 17 - 40mm f4 USM "L" + HOYA FILTER ....MINT BOXED AS NEW £495.00
CANON 20 - 35mm f2.8 USM "L" ....MINT- £575.00
CANON 24 - 70mm f2.8 USM "L" MK1 + HOOD ....MINT- £895.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER MINT BOXED AS NEW £639.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER MINT CASED AS NEW £615.00
CANON 70 - 200mm F2.8 USM "L" IMAGE STABILIZER ....MINT BOXED AS NEW £1,195.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS ....MINT BOXED £599.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZ ....MINT BOXED AS NEW £945.00
CANON 50mm f1.2 USM "L" WITH B&W FILTER & HOOD ....MINT BOXED £995.00
CANON 180mm f3.5 USM "L" MACRO LENS ....MINT BOXED £899.00
CANON 300mm f4 USM "L" + HOOD ....EXC++CASED £465.00
CANON 50mm f1.4 USM ....MINT BOXED AS NEW £235.00
CANON 50mm f1.8 MKII ....MINT-BOXED £69.00
CANON 60mm f2.8 EF-S USM MACRO ....MINT BOXED AS NEW £299.00
CANON 100mm F2.8 USM MACRO + HOYA UV FILTER ....MINT £345.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER ....MINT BOXED £595.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER ....MINT £175.00
CANON 18 - 55mm f3.5/5.6 MK II ....MINT £59.00
CANON 18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER ....MINT £99.00
CANON 20 - 35mm f3.5/4.5 USM ....MINT £175.00
CANON 24 - 85mm f3.5/4.5 USM ....MINT-BOXED £159.00
CANON 28 - 80mm f3.5/5.6 USM MK V ....MINT £49.00
CANON 28 - 90mm f4/5.6 USM ....MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM ....MINT £125.00
CANON 35 - 80mm f4/5.6 EF MKIII ....MINT £39.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS ....MINT BOXED £599.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER ....MINT £269.00
CANON 75 - 300mm f4.5/5.6 + HOOD ....MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MK II ....MINT- £119.00
CANON 75 - 300mm f4.5/5.6 MK III ....MINT BOXED £115.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) ....MINT £145.00
CANON ST-E2 SPEEDLITE TRANSMITTER ....MINT BOXED £125.00
CANON 52mm CLOSE UP LENS TYPE 250D ....MINT BOXED £49.00
CANON EF 1.4x EXTENDER MK II ....MINT CASED £265.00
CANON EF 2.0x EXTENDER MK I ....MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II ....MINT BOXED £239.00
CANON EF 2.0x EXTENDER MK II ....MINT CASED £225.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER ....MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER ....MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER ....MINT- £89.00
CANON 540 EZ FLASH + INST ....MINT BOXED £69.00
CANON 540 EZ FLASH + INST ....MINT- CASED £59.00
CANON 420 EZ FLASH ....MINT CASED £39.00
CANON ANGLE FINDER B ....MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECIEVER ....MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc ....MINT- £69.00
SIGMA 8mm f3.5 EX DG FISHEYE SLD GLASS ....MINT BOXED AS NEW £445.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM ....MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST) ....MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST) ....MINT- £285.00

SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS ....MINT BOXED £345.00
SIGMA 150mm f2.8 APO DG MACRO LENS ....MINT BOXED AS NEW £395.00
SIGMA 600mm f8 MIRROR LENS MC MACRO ....EXC++ £95.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM ....MINT CASED £295.00
SIGMA 12 - 24mm f4.5/5.6 EX DG HSM + HOOD ....MINT BOXED £395.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG ....MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD ....MINT- CASED £299.00
SIGMA 28 - 300mm f3.5/6.3 ZOOM MACRO ....MINT+HOOD £79.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD ....MINT- £59.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD ....MINT-CASED £395.00
TAMRON 28 - 75mm F2.8 XR Di IF LD ASPHERIC ....MINT BOXED £245.00
TAMRON 18 - 270mm F3.5/6.3 Di II VIBRATION CONTROL ....MINT BOXED £245.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ....MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00
CANON AUTO BELLOWS ....MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL ....MINT-- £399.00
CONTAX G1 BODY ....MINT BOXED £199.00
CONTAX G1 BODY ....MINT-- £189.00
CONTAX TiX TITANIUM COMPACT + LEATHER CASE ....MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER ....MINT CASED £695.00
CONTAX 28mm f2.8 BIOGON T* + FILT & CONTAX HOOD/CAP MINT CASED £295.00
CONTAX 35mm f2 PLANAR T* + FILT & CONTAX HOOD/CAP ..MINT CASED £365.00
CONTAX 45mm f2 SONAR WITH TIT HOOD & FILTER ....MINT BOXED £299.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD ....MINT £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD ....MINT- BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2 ....MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 ....MINT CASED £99.00
CONTAX GD1 DATABACK FOR CONTAX T3 ....MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR ....MINT £55.00
CONTAX TITANIUM FILTERS,HOODS,AND CAPS FOR G ....PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW) ....MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS) ....EXC++BOXED £179.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ....MINT £65.00
CONTAX 28mm f2.8 DISTAGON T* MM ....MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD ....MINT £225.00
CONTAX 50mm f1.7 PLANAR AE ....MINT £145.00
CONTAX 85mm f1.4 PLANAR MM ....MINT- £425.00
CONTAX 135mm F2.8 SONNAR T* MM ....EXC++BOXED £195.00
CONTAX TLA 280 FLASH ....MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET ....MINT-BOXED £295.00

L Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE) ....MINT-BOXED £1,195.00
LEICA M6 BLACK BODY ....EXC++BOXED £695.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983 ....MINT- BOXED £1,495.00
LEICA M4 P BLACK BODY ....MINT-BOXED £995.00
LEICA M4 2 BLACK BODY ....EXC++ £495.00
LEICA Mda BODY SER No 12659XX CIRCA 1970 ....MINT- £575.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76 ....EXC++ £475.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE ....EXC++ £179.00
LEICA IIIF BODY DELAYED ACTION ....EXC++ £299.00
LEICA IIIf WITH 5CM f3.5 ELMAR ....MINT- £575.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON ....MINT- £795.00
LEICA CL BODY ....MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR ....EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE ....EXC++ £365.00
LEICA STANDARD CHROME WITH CASE ....EXC+++ £299.00
LEICA FIT MINOLTA 40mm f2 ROKKOR ....MINT CASED £295.00
LEICA FIT MINOLTA 90mm f4 ROKKOR ....MINT CASED £295.00
LEICA 50mm f2 SUMMICRON BLACK LATEST NOT 6 BIT ....MINT BOXED £1,175.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR + LEICA FILTER ....MINT-BOXED £325.00
LEICA 90mm f2 SUMMICRON CHROME M ....MINT CASED £1,275.00
LEICA 90mm f4 COLL ELMAR M MOUNT ....EXC++IN KEEPER £179.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS ....EXC++ £275.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT ....EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER ....EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW ....MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW ....EXC++ £99.00
LEICA HANDGRIP FOR M8/M9 etc ....EXC++BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc ....MINT-BOXED £145.00
LEICA R5 BODY BLACK ....EXC++BOXED £299.00
LEICAFLEX SL BODY CHROME ....MINT-BOXED £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM ....EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM ....EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ....MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R ....EXC++ £399.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT ....MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc ....MINT BOXED £145.00
LEICA ANGLE FINDER R (14300) ....MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE ....MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE ....MINT CASED £165.00
ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 E/PIECE,CASE ....MINT £1,195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE ....MINT-BOXED £759.00

Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT SAME AS BESSA L ....MINT BOXED £125.00
VOIGTLANDER 21mm f4 BLACK WITH 21mm FDR+ M RING ..MINT BOXED £395.00
VOIGTLANDER 35mm f2.5 COLOR SKOPAR VM M + HOOD ....MINT BOXED £289.00
VOIGTLANDER 35mm f1.7 ULT ASP + FILT&HOOD+ M RING ....MINT- £365.00
VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER ....MINT- £299.00
VOIGTLANDER WINDER T ....MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP ....MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 ....MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS ....MINT BOXED £199.00

Medium & Large Format

BRONICA ETRS BODY + 120 BACK,LENS & WLF + GRIP ....EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK ....EXC++ £175.00
BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER ....MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC ....EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON PE ....MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENZANON E MC ....MINT BOXED £119.00
BRONICA 150mm f3.5 ZENZANON E MC ....MINT £99.00
BRONICA 150mm F4 E ....MINT- £89.00
BRONICA ETRSi 120 BACK ....MINT- £79.00
BRONICA ETRS/ETRSi POLAROID BACK ....MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi ....MINT CASED £69.00
BRONICA 150mm f3.5 ZENZANON S ....MINT- £165.00
BRONICA SQA + 80mm f2.8 S, PRISM FDR,BACK, GRIP ....MINT-/EXC+++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ ....MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ ....MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ ....MINT-CASED £145.00

BRONICA SQAi 120 MAGAZINE BACK ....EXC++ £45.00
BRONICA SQA/i/M POLAROID MAGAZINE BACK ....MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE ....EXC+++ £165.00
FUJI 645 WIDE S PROFFESSIONAL WIDE 60 ....MINT-CASED £395.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS ....MINT BOXED £675.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II ....MINT BOXED £895.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II ....MINT BOXED £475.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II ....MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ ....MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ ....MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F ....MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645 ....MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB ....MINT £169.00
MAMIYA RZ 67 PRO BACK ....MINT- £69.00
MAMIYA RZ 67 PRO II BACK ....MINT- £79.00
MAMIYA 220 BACK FOR RZ 67 ....MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 ....MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 645 ....MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD ....MINT- £225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS ....MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008 ....MINT- £575.00
YASHICAMAT D WITH CASE ....MINT- £165.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7 ....MINT-BOXED £175.00

Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK ....MINT BOXED AS NEW £895.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK ....MINT- £825.00
HASSELBLAD 503 Cxi BODY + WLF ....MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK ....MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD ....MINT- £695.00
HASSELBLAD 500C COMPLETE WLF,BACK,LENS ....MINT- £599.00
HASSELBLAD 90mm f4 FOR XPAN ....MINT-IN KEEPER £365.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK ....EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD ....MINT BOXED £699.00
HASSELBLAD 150mm f4 SONNAR CF ....MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF ....EXC+++ £375.00
HASSELBLAD PME 90 METERED PRISM ("UNUSED") ....MINT BOXED £469.00
HASSELBLAD 4504 PRO FLASH COMPLETE ....MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK BLACK WITH D/SLIDE HOLDER ....MINT BOXED £245.00
HASSELBLAD A12 BACK ....EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE ....MINT £299.00
HASSELBLAD PLAIN PRISM ....EXC £75.00
HASSELBLAD PM PRISM ....MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK ....MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F ....MINT- £75.00

N Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY ....MINT- £325.00
NIKON F5 BODY ....EXC++ £299.00
NIKON F4S BODY ....EXC++ £199.00
NIKON F90X + MB10 + MF26 DATA BACK ALL BOXED ....MINT-BOXED £129.00
NIKON F80 BODY BLACK ....MINT- BOXED £69.00
NIKON F60 BODY ....MINT- £39.00
NIKON F55 BODY ....MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS ....MINT BOXED £399.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS ....MINT CASED £365.00
NIKON 28mm f2.8 A/F ....MINT £129.00
NIKON 35mm F1.4 "G" AF-S PRIME LENS "UNUSED" ....MINT BOXED £999.00
NIKON 50mm f1.8 A/F "D" ....MINT BOXED £89.00
NIKON 55mm f2.8 A/F MICRO NIKKOR MACRO LENS ....MINT £195.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR ....MINT BOXED £325.00
NIKON 85mm f1.4 A/F "D" ....MINT BOXED £675.00
NIKON 85mm F1.8 A/F "D" ....MINT-BOXED £225.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS ....MINT BOXED £465.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S ....MINT BOXED AS NEW £565.00
NIKON 14 - 24mm f2.8 "G" ED AF-S LATEST NANO GLASS MINT BOXED £1,195.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD ....MINT BOXED £745.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD ....MINT CASED £699.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F ....MINT-BOXED £369.00
NIKON 18 - 55mm f3.5/5.6 "G" AF-S DX VIBR REDUCTION ....MINT £115.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED ....MINT+HOOD £149.00
NIKON 35 - 70mm f3.3/4.5 A/F ....MINT- £75.00
NIKON 35 - 80mm f4.5/5.6 A/F "D" ....MINT BOXED £55.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO ....MINT £129.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUCTION ....MINT- £725.00
NIKON TC 20E II AF-S TELECONVERTER ....MINT BOXED £195.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT ....MINT £75.00
KENKO 1.5x EXTENDER TELEPLUS SHQ DG NIK A/FD ....MINT £75.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm ....MINT £45.00
SIGMA 1.4x EX CONVERTER ....MINT CASED £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E ....MINT £195.00
SIGMA 50mm f2.8 EX DG MACRO ....MINT BOXED £199.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION) ....MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO ....MINT BOXED £175.00
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Nikon Manual

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- 10 pigment inks
- Wi-Fi certified
- Professional colour and mono prints

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- Up to A3+ prints
- 12-ink system
- Fast printing
- Quality colour & grayscale prints

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SRP ~~£575.99~~

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Canon PowerShot G1X

Ultra advanced 50x zoom

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£50 Cashback

Now Only £399.00*
SRP ~~£695.99~~

*Price includes **£50 cashback** from Canon UK if bought before 31.10.13

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For EOS 40D / 50D / 5D Mk I

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24.2 MEGA PIXELS | 3.0" Screen | 4 FPS | LIVE VIEW | 1080p Full HD

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D3200 + 18-55 VR	£378.00

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Add a Nikon EN-EL14 spare battery for only £40.00*

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36.3 MEGA PIXELS | 3.2" Screen | 4 FPS | LIVE VIEW | 1080p Full HD

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D800 + 24-120 VR	See web
D800 + EN-EL15	See web

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AF-S 85mm f/1.8G	£369.00
AF-S 85mm f/1.4G	£1,179.00
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AF-S 600mm f/4G ED VR	£7,069.00
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AF-S DX 18-55 f/3.5-5.6G II	£127.00
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Pentax K-50

NEW!!

16.2 MEGA PIXELS | 3.0" Screen | 6 FPS | 1080p FULL HD | SD card

K-50 Body	K-50 + 18-55 WR
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Pentax K-5 II

16.3 MEGA PIXELS | 3.0" Screen | 7 FPS | 1080p FULL HD | SD card

K-5 II Body	K-5 II + 18-55 WR
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Pentax MX-1

NEW LOW PRICE!

12.7 MEGA PIXELS | 3.0" Screen | 4x | BRIGHT f/1.8 LENS | 1080p FULL HD | SD card

MX-1	See website for money saving deals
£325.00	

Add a D-Li106 spare battery for **only £47.49**

Ricoh GR

NEW!!

16.9 MEGA PIXELS | 3.0" Screen | APS-C SIZED SENSOR | BRIGHT f/2.8 LENS | 1080p FULL HD | SD card

In stock at only £599.00
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Add a Ricoh GC-5 leather case for **only £24.99!**

Olympus E-PM2

BONUS street lens worth over £300

16.1 MEGA PIXELS | 3.0" Screen | 12 ART FILTERS | 1080p FULL HD | SD card

E-PM2 + 14-42 II	E-PM2 Twin lens kit
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Add a 8GB Flash Air Card for **only £40.00**

Olympus E-PL5

BONUS street lens worth over £300

16.1 MEGA PIXELS | 3.0" Screen | 12 ART FILTERS | 1080p FULL HD | SD card

E-PL5 + 14-42 II	E-PL5 Twin lens kit
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Add a 8GB Flash Air Card for **only £40.00**

Fujifilm X100s

16.3 MEGA PIXELS | 2.8" Screen | WIDE ANGLE | HYBRID VIEW FINDER | 1080p FULL HD | SD card

X100s	X100s + NP-95 batt.
£999.00	£1,033.00*

Add a X100 premium leather case for **only £80.00**

Fujifilm X-Pro 1

16.3 MEGA PIXELS | 3.0" Screen | FUJIFILM X-MOUNT | HYBRID VIEW FINDER | 1080p FULL HD | SD card

X-PRO 1 Body	X-PRO 1 + 35mm f/1.4
£899.00*	See web

Add a X-Pro1 leather case for **only £129.00**

Olympus E-P5

16.1 MEGA PIXELS | 3.0" Screen | IS | WiFi | 1080p FULL HD | SD card

NEW AND NOW IN STOCK!
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Olympus XZ-2

12.0 MEGA PIXELS | 3.0" Screen | 4x | 1080p FULL HD | SD card

XZ-2 - Black	+ Leather case
£314.00	£354.00

Also available in white - See website for details

Panasonic DMC-GX7

FREE CASE & BATT!*

16.0 MEGA PIXELS | 3.0" Screen | WiFi | 1080p FULL HD | SD card

NEW AND NOW IN STOCK!
See website for full details

***FREE batt. & case** by redemption - ends 30.09.13

Panasonic DMC-GH3

16.0 MEGA PIXELS | 3.0" Screen | WiFi | 1080p FULL HD | SD card

GH3 Body	GH3 + 12-35
£889.00	£1,599.00

Add a FL360 external flash for **only £245.00**

14.09.2013

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SIGMA
35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.

Only £699.00 Sigma 67mm DG MC UV filter only **£24.00** with this lens!

SRP £799.99

SIGMA
17-70mm
f/2.8-4 DC Macro OS HSM

Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Only £349.00 Sigma 72mm DG MC UV filter only **£29.00** with this lens!

SRP £449.99

SIGMA
120-300mm
f/2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.

Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!

SRP £3,599.99

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20mm f/1.8 EX DG	£514.00
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50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
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150mm f/2.8 EX DG OS HSM	£699.00
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800mm f/5.6 APO EX DG HSM	£4,349.99

Wide Zoom Lenses
8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£369.00
10-20mm f/3.5 EX DC HSM	£459.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£489.00

Standard Zoom Lenses
18-125mm f/3.8-5.6 DC OS HSM	£253.99*
18-200mm f/3.5-6.3 DC OS HSM II	£256.00
18-250mm f/3.5-6.3 DC OS HSM	£389.00
24-70mm f/2.8 EX DG HSM	£599.00

Telephoto Zoom Lenses
50-150mm f/2.8 APO EX DC HSM II	£749.00
50-200mm f/4-5.6 DC OS HSM	£99.99
50-500mm f/5-6.3 DG OS HSM	£999.00
70-200mm f/2.8 EX DG OS HSM	£899.00
70-300mm f/4-5.6 DG Macro	£99.99*
70-300mm f/4-5.6 APO DG Macro	£150.00
70-300mm f/4-5.6 DG OS	£275.00
120-400mm f/4.5-5.6 DG OS HSM	£639.00
150-500mm f/5-6.3 DG OS HSM	£749.00
200-500mm f/2.8 EX DG APO	£12,799.99
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2x EX DG Teleconverter	£234.99

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The definitive large aperture APS-C format standard zoom lens.

Sigma 18-35mm
f/1.8 DC HSM
ONLY £699.00
was £799.00

SD1 - Merrill

46.0 MEGA PIXELS | 3.0" Screen | 5 FPS | MAG ALLOY BODY | CF card

SD1 Merrill Body **£1,549.00** | SD1 Merrill + 17-70 OS **£1,999.99**

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46.0 MEGA PIXELS | 3.0" Screen

DP3 Merrill **£799.99** | NEW & NOW IN STOCK!

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SONY

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Sony Alpha a58

20.1 MEGA PIXELS | 2.7" Screen | 5 FPS | LIVE VIEW | 1080p FULL HD | SD card

A58 + 18-55 **£379.00** | A58 Twin lens kit **£529.00**

Add a Sony LCS-AMB SLR carry case for **only £36.50**

Sony Alpha a57

16.1 MEGA PIXELS | 2.7" Screen | 8 FPS | LIVE VIEW | 1080p FULL HD | SD card

A57 Body **£349.00** | A57 + 18-55 **£379.00**

Add a Sony LCS-BP2B backpack for **only £49.99** when bought with the Sony a57 this summer!

Sony Alpha a65

24.3 MEGA PIXELS | 3.0" Screen | 10 FPS | 1080p FULL HD | SD card

A65 Body **£529.00** | A65 + 18-55 **£589.00**

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Sony Alpha a99

24.3 MEGA PIXELS | 3.0" Screen | 10 FPS | FULL FRAME | 1080p FULL HD | SD card

A99 Body **£2,049.00** | A99 + Grip + 2 batts **£2,299.00**

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f/4-5.6 Di LD

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f/3.5-6.3 Di-II PZD

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Pro. scanner capable of scanning 35mm film & medium format.

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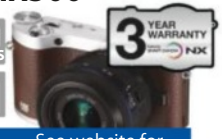
Samsung NX300



20.3 MEGA PIXELS | 3.3" Screen | 8.6 FPS | Wi Fi | 1080p FULL HD | SD card

NX300 + 20-50 **£529.00** | See website for money saving deals

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Samsung GALAXY NX

20.3 MEGA PIXELS | 4.8" Screen | 8.6 FPS | Wi Fi | 1080p FULL HD | SD card

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V2 *Black or White*

14.2 megapixels · 60.0 fps · 1080p movie mode

V2 From **£659**

- **V2** + 10-30mm Lens £659
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- **S1** + 11-27.5mm £375
- **S1** + 11-27.5mm + 30-110mm £519

D3200 *Black or Red*

24.2 megapixels · 4.0 fps · 1080p movie mode

D3200 Body **£319**

- **D3200** + 18-55mm f3.5-5.6 G AF-S DX VR £373
- **D3200** + 18-55mm VR + 55-300mm £647.05

D5200 *Black, Red or Bronze*

24.1 megapixels · 5.0 fps · 1080p movie mode

D5200 Body **£549**

- **D5200** + 18-55mm f3.5-5.6 G AF-S DX VR £619
- **D5100** From £336

D600

24.3 megapixels · 5.5 fps · Full Frame CMOS Sensor

D600 From **£1369**

- **D600** Body £1369
- **D600** + 24-85mm f3.5-4.5 VR £1749

CUSTOMER REVIEW: V2 + 10-30mm
★★★★☆ 'Great price for a great little camera' *Sid – Lancashire*

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: D600 Body
★★★★★ 'Superb replacement for D700' *AlphaMan – N.W. England*

Nikon D7100 — I AM: A Thrill-Seeker The New Nikon D7100

NEW!

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to HI-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.

24.1 megapixels · 6.0 fps · 1080p movie mode

- NEW! **D7100** Body £844
- NEW! **D7100** + 18-105mm £1019

NEW! D7100 From **£844**

D800

24.3 megapixels · 5.5 fps · Full Frame CMOS Sensor

D800 From **£1962**

- **D800** Body £1962
- **D800E** Body £2349

D4

16.2 megapixels · 11.0 fps · Full Frame CMOS Sensor

D4 Body **£4239**

- **D4** Body £4239

Nikon D7000
- 16.2 MP • 39 AF Points • 6 FPS Shooting
- 1080p Full-HD Movie Recording

- **D7000** Body £583
- **D7000** + 18-105mm VR £728

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details £132.95
Nikon Capture NX2 Upgrade £84.99

SONY

NEX-6 *Black*

16.1 megapixels · 10.0 fps

NEX-6 Body **£539**

- **NEX-6** + 16-50mm PZ £649
- **NEX-6** + 16-50mm PZ + 55-210mm £829
- **NEX-5R** + 16-50mm PZ £479
- **NEX-3N** + 16-50mm PZ £329
- **NEX-7** Body *Black* £729
- **NEX-7** + 18-55mm *Black* £819

RECOMMENDED LENSES:
- **Sony** E 35mm f1.8 OSS £379
- **Sony** E 10-18mm f4.0 OSS £699

A77

24.3 megapixels · 12.0 fps · 1080p movie mode

A77 From **£729**

- **A58** + 18-55mm £379
- **A58** + 18-55mm + 55-200mm £529

RECOMMENDED LENSES:
- **Sony** 50mm f1.4 £305
- **Sony** 16-50mm f2.8 DT SSM £499
- **Sony** 16-105mm f3.5-5.6 £479

A99

24.3 megapixels · 6.0 fps · Full Frame CMOS Sensor

A99 From **£2099**

- **A99** Body *Black* £2099

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Panasonic

G6

NEW!

16.05 megapixels · 7.0 fps · 1080p movie mode

NEW! G6 Body **£549**

- NEW! **G6** + 14-42mm £619
- NEW! **G6** + 14-42mm + 45-150mm £789
- NEW! **G6** + 14-140mm £939

- NEW! **GF6** + 14-42mm £399
- NEW! **GF6** + 14-42mm + 45-150mm £599

GX7 *Black or Silver*

16.0 megapixels · 5.0 fps · 1080p movie mode

NEW!

NEW! GX7 Body **£819**

- NEW! **GX7** + 14-42mm £899
- NEW! **GX7** + 20mm £999
- **GX1** + 14-42mm PZ RRP £749.99 £349

RECOMMENDED LENSES:
- 12-35mm f2.8 Vario Power OIS £849
- NEW! 14-140mm f3.5-5.6 OIS £599

OLYMPUS

E-P5 *Silver, Black or White*

NEW!

16.1 megapixels · 9.0 fps

NEW! E-P5 Body **£899**

- NEW! **E-P5** + 14-42mm £999
- NEW! **E-P5** + 17mm + VF-4 Electronic Viewfinder £1349

- **E-PL5** + 14-42mm £485
- **E-PL5** + 14-42mm + 40-150mm £649
- **E-PM2** + 14-42mm £399
- **E-PM2** + 14-42mm + 40-150mm £539

OM-D E-M5 *Silver or Black*

16.1 megapixels · 9.0 fps · 1080p movie mode

OM-D E-M5 From **£795**

- **OM-D E-M5** Body £795
- **OM-D E-M5** + 12-50mm £949

RECOMMENDED LENSES:
- **Olympus** 12mm f2.0 ED Limited Edition £899
- **Olympus** 17mm f1.8 £399
- **Olympus** 75mm f1.8 PW EZ £729
- **Olympus** 45mm f1.8 £218

PENTAX

K-5 II

16.3 megapixels · 7.0 fps · 1080p movie mode

K-5 II Body **£679**

- **K-5 II** + 18-55mm WR £749
- **K-5 II** + 18-135mm WR £949
- **K-5 IIs** Body £789

- NEW! **K-500** From £449
- NEW! **K-50** From £529
- **K-30** From £438

FUJIFILM

X-M1 *Black or Silver*

NEW!

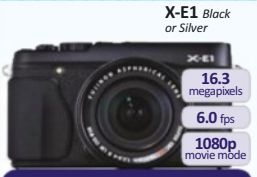
16.3 megapixels · 5.6 fps

NEW! X-M1 From **£599**

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.

- **X-M1** Body £599
- **X-M1** + 16-50mm £679

X-E1 *Black or Silver*



16.3 megapixels · 6.0 fps · 1080p movie mode

X-E1 From **£629**

- **X-E1** Body £629
- **X-E1** + 18-55mm £899
- **X-Pro1** Body £949

RECOMMENDED X-MOUNT LENSES:
- **Fujinon** 14mm f2.8 R XF £699
- **Fujinon** 18mm f2.0 R £429
- **Fujinon** 35mm f1.4 R £429
- **Fujinon** 60mm f2.4 R £465
- **Fujinon** 18-55mm f2.8-4.0 OIS £499

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Canon

Capture the moment at 7 frames per second

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70D Body £1079
70D + 18-55mm f3.5-5.6 IS STM £1199
70D + 18-135mm f3.5-5.6 IS STM £1399

NEW! 70D From **£1079**

Canon EOS 100D

NEW! 100D From **£442**

100D Body £442
100D + 18-55mm f3.5-5.6 £525
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM £679

Canon 700D

NEW! 700D Body **£499**

700D + 18-55mm f3.5-5.6 IS STM £586
700D + 18-135mm f3.5-5.6 IS STM £759
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM £898

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60D From **£598**

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60D + 18-135mm f3.5-5.6 IS
£749 Inc Cashback*
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60D + 17-85mm f4.0-5.6 IS USM
£789 Inc Cashback*
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Canon Cashback* offer ends 31.10.13

Canon EOS 7D

7D From **£1079**

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7D + 15-85mm f3.5-5.6 IS USM
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Canon EOS 6D

6D From **£1479**

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Canon 5D Mark III

5D Mark III From **£2329**

5D Mark III Body £2329
5D Mark III + 24-105mm f4 L IS USM £2975
5D Mark III + 24-70mm f2.8 L USM II £4108

CUSTOMER REVIEW: 5D Mark III +
★★★★★ 'Mind blowingly clear photography' *Zielo – Ireland*

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GT3542 LS
- 146.5cm Max Height
- 9.4cm Min Height

6X Systematic Series:
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- 10cm Min Height

055 Series:
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055XB £113
055XPROB £129
055CXPRO3 ..... £249
055CXPRO4 ..... £259

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- 19cm Min Height

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YTL9383 Aluminium £124
YTL8353 Carbon Fibre £229
YTL8354 Carbon Fibre £229
YTL8383 Carbon Fibre £259
YTL8384 Carbon Fibre £269

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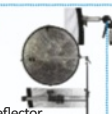

Reflector Bracket £24.99

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Micro Apollo £25.99

Collapsible Umbrella Flash Kit £65

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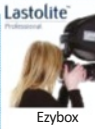

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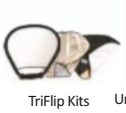

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150mm f2.8 EX DG OS HSM Macro £699
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120-400mm f4.5-5.6 DG OS HSM ..... From.. £639
150-500mm f5.0-6.3 DG OS HSM £749
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T0551 Black	**£8.99** 8ml	**£4.99** 21ml, 3 for **£10.99**	*RX420, RX425, RX520, RX525*
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T0591-T0599 Set of 8	**£99.99** set of 8	Check Website.	*Photo R2400*
T0591/2/3, each	**£12.99** 13ml	Check Website.	***Lilly Inks***
T0594/5/6, each	**£12.99** 13ml	Check Website.	
T0597/8/9, each	**£12.99** 13ml	Check Website.	
T0611-T0614 Set of 4	**£34.99** set of 4	**£14.99**, 3 sets for **£42.99**	*D68, D88,*
T0611 Black	**£8.99** 8ml	**£4.99** 21ml, 3 for **£13.99**	*DX3800/3850, DX4200/4250, DX4800/4850*
T0612/3/4, each	**£8.99** 8ml	**£3.99** 21ml, 3 for **£10.99**	***Teddy Bear Inks***
T0711-T0714 Set of 4	**£34.99** set of 4	**£14.99**, 3 sets for **£42.99**	*S20, S21, SX100/105/110/115/200/205/210/215*
T0711 Black	**£8.99** 7.4ml	**£4.99** 13ml, 3 for **£13.99**	*SX400/405/415/515, D78/92/120, B40W, BX300*
T0712/3/4, each	**£8.99** 5.5ml	**£3.99** 13ml, 3 for **£10.99**	*DX4000/4400/5000/6000/7000/7400/8400/9400*
T0791-T0796 Set of 6	**£74.99** set of 6	Check Website.	*Photo 1400*
T0791/2/3, each	**£12.99** 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	**£12.99** 10ml	Check Website.	
T0801-T0806 Set of 6	**£51.99** set of 6	**£19.99**, 3 sets for **£57.99**	*Photo P50, PX650/660/700W/710W/720WD,*
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T0804/5/6, each	**£8.99** 7.4ml	**£3.99** 13ml, 3 for **£10.99**	*R265/285/360, RX560/585/685*
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T0871/2/3/4, each	**£9.99** 11.4ml	Check Website.	
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T0961-T0969 Set of 8	**£74.99** set of 8	Check Website.	*Photo R2880*
T0961/2/3/4/5, each	**£9.99** 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	**£9.99** 11.4ml	Check Website.	
T1281-T1284 Set of 4	**£29.99** set of 4	**£14.99** set of 4	*S22, SX125/130, SX420W/425W/445W,*
T1281 Black	**£7.99** 5.9ml	**£4.99** 13ml	*BX305F*
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T1591-9, each	**£14.99** 17ml each or **£107.99** set of 8		*Photo R2000* ***Kingfisher Inks***
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For **Canon** 30/40/50D:	£59.99
For **Canon** 60D:	£99.99
For **Canon** 450/500D:	£69.99
For **Canon** 550D:	£99.99
For **Canon** 600/650D:	£99.99
For **Canon** 1000D:	£69.99
For **Nikon** D80/D90:	£59.99
For **Nikon** D800/D800E:	£99.99
For **Nikon** D7000:	£99.99

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm	Adapter Ring	£4.49
52mm	Adapter Ring	£4.49
55mm	Adapter Ring	£4.49
58mm	Adapter Ring	£4.49
62mm	Adapter Ring	£4.49
67mm	Adapter Ring	£4.49
72mm	Adapter Ring	£4.49
77mm	Adapter Ring	£4.49
82mm	Adapter Ring	£4.49

P-Type Holders

Holder	Standard	£5.99
Holder	Wide Angle	£6.99
Hood	Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

~~£49.99~~ **£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

P-Type Filters (84mm wide)

Circular Polarizing		£29.99
ND2		£9.99
ND4		£9.99
ND8	*NEW*	£10.99
ND2	Soft Graduated	£11.99
ND2	Hard Graduated	£11.99
ND4	Soft Graduated	£11.99
ND4	Hard Graduated	£11.99
ND8	Soft Graduated *NEW*	£13.99
ND8	Hard Graduated *NEW*	£13.99
Light Blue	Graduated	£11.99
Dark Blue	Graduated	£11.99
Cool Blue	Graduated	£11.99
Light Sunset	Graduated	£11.99
Dark Sunset	Graduated	£11.99
Light Tobacco	Graduated	£11.99
Dark Tobacco	Graduated	£11.99
Light Mauve	Graduated	£11.99
Dark Mauve	Graduated	£11.99
Light Red	Graduated	£11.99
Dark Red	Graduated	£11.99
Light Green	Graduated	£11.99
Dark Green	Graduated	£11.99
Light Yellow	Graduated	£11.99
Dark Yellow	Graduated	£11.99
Light Fog		£9.99
Strong Fog		£9.99
Light Diffuser		£9.99
Strong Diffuser		£9.99
Starburst 4x,6x,8x,	each	£12.99
Close-Up +1,+2,+4,	each	£12.99
80A, 80B, 80C,	each	£9.99
81A, 81B, 81C,	each	£9.99
82A, 82B, 82C,	each	£9.99
85A, 85B, 85C,	each	£9.99
Red, Orange,	each	£9.99
Yellow, Green,	each	£9.99

Many more P-Type filters in stock!

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62	Canon 50/1.8	£9.99
ES-71II	Canon 50/1.4	£9.99
ET-60	Canon 75-300/4-5.6	£9.99
ET-65B	Canon 70-300/4-5.6	£9.99
ET-67	Canon 100/2.8 Macro	£9.99
ET-67B	Canon 60/2.8	£9.99
EW-60C	Canon 18-55 IS	£7.99
EW-73B	Canon 17-85 IS	£9.99
EW-78BII	Canon 28-135 IS	£9.99
EW-78D	Canon 18-200 IS	£9.99
EW-78E	Canon 15-85 IS	£12.99
EW-83E	Canon 17-40/4.0	£12.99
EW-83J	Canon 17-55/2.8	£12.99
HB-25	Nikon 24-85, 24-120	£12.99
HB-37	Nikon 55-200 VR	£7.99
HB-45	Nikon 18-55 VR	£7.99
SH-006	Sony 18-70/3.5-5.6	£9.99
SH-108	Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm	Shaped Petal Hood	£6.99
55mm	Shaped Petal Hood	£6.99
58mm	Shaped Petal Hood	£6.99
62mm	Shaped Petal Hood	£7.99
67mm	Shaped Petal Hood	£7.99
72mm	Shaped Petal Hood	£9.99
77mm	Shaped Petal Hood	£9.99
82mm	Shaped Petal Hood	£11.99
46mm	Rubber Hood	£3.99
52mm	Rubber Hood	£3.99
55mm	Rubber Hood	£3.99
58mm	Rubber Hood	£3.99
62mm	Rubber Hood	£4.99
67mm	Rubber Hood	£4.99
72mm	Rubber Hood	£5.99
77mm	Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm	UV / Haze	£6.99
52mm	UV / Haze	£6.99
55mm	UV / Haze	£7.99
58mm	UV / Haze	£8.99
62mm	UV / Haze	£9.99
67mm	UV / Haze	£10.99
72mm	UV / Haze	£11.99
77mm	UV / Haze	£14.99
82mm	UV / Haze	£17.99
86mm	UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm	Circular Polarizing	£18.99
52mm	Circular Polarizing	£19.99
55mm	Circular Polarizing	£21.99
58mm	Circular Polarizing	£24.99
62mm	Circular Polarizing	£29.99
67mm	Circular Polarizing	£34.99
72mm	Circular Polarizing	£39.99
77mm	Circular Polarizing	£44.99
82mm	Circular Polarizing	£49.99
86mm	Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm	Skylight	£7.99
55mm	Skylight	£8.99
58mm	Skylight	£9.99
62mm	Skylight	£10.99
67mm	Skylight	£11.99
72mm	Skylight	£13.99
77mm	Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm	ND4 / ND8	£11.99
55mm	ND4 / ND8	£12.99
58mm	ND4 / ND8	£14.99
62mm	ND4 / ND8	£17.99
67mm	ND4 / ND8	£22.99
72mm	ND4 / ND8	£29.99
77mm	ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm	Close-Up Set	£26.99
55mm	Close-Up Set	£29.99
58mm	Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm	Starburst x4/6/8, each	£11.99
58mm	Starburst x4/6/8, each	£15.99
67mm	Starburst x4/6/8, each	£21.99
72mm	Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm	2.0X or 0.5X converter	£35.99
55mm	2.0X or 0.5X converter	£37.99
58mm	2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm	FaderND MkII	£56.99
55mm	FaderND MkII	£59.99
58mm	FaderND MkII	£62.99
62mm	FaderND MkII	£69.99
67mm	FaderND MkII	£79.99
72mm	FaderND MkII	£89.99
77mm	FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm	ND500MC	£39.99
58mm	ND500MC	£47.99
67mm	ND500MC	£55.99
72mm	ND500MC	£59.99
77mm	ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

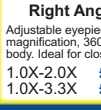
Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows



Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA	1000mAh Duracell	£6.99
AA	2450mAh Duracell	£6.99
AA	2500mAh GP	£9.99
AA	2850mAh Ansmann	£13.99
AA	2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA	850mAh equivalent (4)	£5.99
AA	2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA	Ultimate Lithium (4)	£6.99
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Universal Charger

The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

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CR2025, CR2032	etc	£1.99

Full range of coin cells in stock

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Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis	Normal Hotshoe	£7.99
Twin Axis	Sony Hotshoe	£7.99
Triple Axis	Normal Hotshoe	£9.99
Triple Axis	Sony Hotshoe	£9.99

CLEANING

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LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

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LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
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Waist level finder..... £69
Plain Prism S Boxed..... £79
AE Prism Early..... £99
ME Prism Finder..... £99
45 prism..... £139
Metz SCA 386..... £49
Lens Hood 65-80..... £20
Pro shade S box..... £49
SQAi Motorwinder..... £199
Speed grip S..... £79
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150 F4 PG M-..... £129
G18 Ext Tube box..... £69
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Speed Grip..... £89
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20D body..... £149
600D body box..... £299
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1100D body Mint box..... £199
BG-E2..... £49
BG-E2N..... £69
BG-E3..... £39
BG-E4 (5D MKI)..... £69
BG-E6 box..... £129
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SX40 compact box..... £199
SX1 IS compact M- box... £79
S3 IS compact..... £69
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EOS 3 + PB-E2..... £169
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18-135 F3.5/5.6 IS..... £219
18-200 F3.5/5.6 IS..... £349
20 F2.8 M- box..... £329
22-55 F4/5.6..... £69
24-70 F2.8 L MKI M-..... £949
28-80 F3.5/5.6 U VI..... £79
28-135 F3.5/5.6..... £249
40 F2.8 STM M- box..... £159
50 F1.4 U..... £239
50 F1.8 MKII..... £69
55-200 F4/5.6 U..... £69
60 F2.8 EFS..... £299
70-200 F4 IS U L..... £769
70-300 F4/5.6 IS U..... £299
80-200 F4.5/5.l6 II..... £49
85 F1.8 U..... £249
90 F2.8 TSE..... £749
100-400 F4.5/5.6 L M- £1099
100-400 F4.5/5.6 L..... £999
300 F2.8 IS L U..... £3499
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600 F4 IS L U..... £5999
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Teleplus 2x DG conv..... £89
NCE2 charger..... £99
BP-300..... £39
BP-200..... £20
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LC-4 wireless kit..... £119
Angle finder C..... £139
Tripod mount ring AII W . £79
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8-16 F4.5/5.6 DC M-..... £479
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10-20 F4/5.6 EX DC..... £299
18-50 F2.8 EX DC..... £199
18-125 F38/5.6 DC OS... £179
18-250 F3.5/6.3 DC OS.. £219
30 F1.4 DC HSM A..... £399
30 F1.4 EX..... £249
35 F1.4 DG A M- box..... £579
50-200 F4/5.6 DC..... £49
50-500 F4/6.3 EX..... £549
100-300 F4 EX DG box.. £599
100-300 F4 EX DG..... £449
105 F2.8 EX DG..... £319
120-400 F4/5.6 DG OS box £499
170-500 F5/6.3..... £399
300-800 F5.6 EX DG.... £3499
500 F4.5 EX DG..... £2699
1.4x EX DG conv..... £169
1.4x EX conv..... £129
2x EX DG conv..... £189
OTHER CAF USED
CZ 35 F2 ZE box..... £499
TAM 10-24 F3.5/4.5 DIII.. £269
TAM 18-250 F3.5/6.3..... £179
TAM 18-270 VC PZD..... £279
TAM 18-270 F3.5/6.3..... £229
TAM 28-200 XR Di..... £99
TAM 70-300 F4/5.6..... £69
TAM 90 F2.8..... £219/269
TAM 180 F3.5 Di M-..... £439
TOK 19-35 F3.5/4.5..... £89
Kenko Pro 300 1.4x DG £149
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Kenko ext tube set Mint £119
CANON FLASH USED
ST-E2..... £129
270EX box..... £79
420EX..... £89
430EX II..... £169
550EX..... £229
580EX..... £299
580EXII..... £339
ML-3 ring not digital..... £89
Sigma EM140G ring..... £199
CANON MF FD USED
T90 Body..... £49
A1 body..... £79/179
AE1 body blk/chr..... £49
AE1-P chrome body..... £69
AV1 chr body..... £49
24 F2.8..... £79
28 F2.8..... £49
35-70 F3.5/4.5..... £39
35-105 F3.5..... £99
35-105 F3.5/4.5..... £99
BL 50 F1.4..... £49
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50 F3.5 Mac + Tube..... £119
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AE power winder FN..... £79
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CANON FLASH USED
199A..... £59
244T..... £29
300TL..... £49
CONTAX RF USED
G2 body Titanium box.. £399
28 F2.8 Titanium..... £299
35-70 F3.5/5.6 tit box... £399
90 F2.8 titanium..... £299
TLA30 flash..... £29
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GA645 M-..... £399
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GW690II..... £399
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500CM + 80CF F2.8 + A12 blk/chr..... £699
500CM body..... £199
PM90 prism..... £199
PME prism box..... £149
45° Prism late..... £149
WLF early..... £49
A12 latest blk/chr..... £199
A12 late blk/chr..... £149
E12 blk..... £249
Polaroid 100 back box.... £69
503CW winder box..... £249
50 F2.8 FE M-..... £699
50 F4 black T*..... £299
250 F4 FE M- box..... £599
50 F2.8 CE M- box..... £699
50 F4 CF FLE..... £699
50 F4 CF..... £499
50 F4 black T*..... £299
80 F2.8 CF M-..... £499
150 F4 chr..... £169
150 F4 CFI..... £549
150 F4 CF..... £349
Vivitar 2x conv..... £69
LEICA DIGITAL USED
Digilux 3 box..... £349
Minilux..... £199
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IIIg + 5cm F2 + erc..... £999
M6 chr body..... £799
21 F2.8 blk ASP M- box . £1899
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35 F2 blk ASP M- box £1499
50 F2 chr..... £999
CF flash..... £69
SF20 flash..... £79
LEICA SLR USED
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Lens Trekker 600AW..... £99
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55 F2.8 AFD M- box..... £349
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645 Pro + 80 F2.8 N + 120 RFH + prism..... £349
645 Pro TL + 80 + RFH + plain prism..... £349
645 Pro TL inc 80 F2.8 N + AE Prism + Pro Winder ...£449
645 Pro SV kit..... £299
645 Pro TL Body..... £199
645E body..... £169
645 Super comp..... £199
645 Super body..... £99
45 F2.8 N M- Box..... £179
50 F4 shift..... £399
55 F2.8 N..... £99
55-110 F4.5..... £249
70 2.8 C leaf..... £99
105-210 F4.5 ULD C..... £249
110 F2.8 N..... £99
110 F2.8 C..... £79
150 F3.5 N..... £99
210 F4 N M-..... £129
300 F5.6 N ULD-C M-.. £199
2x converter N..... £119
Ext Tube 1, 2, 3S each... £29
Teleplus/Viv 2x conv ea.. £49
FE401 AE prism box.... £179
AE prism 645 Super..... £129
Plain prism (645 Super) . £69
WLF (Super/Pro TL)..... £69
WLF 645N/1000S/J..... £79
Polariod Back HP401..... £39
Polaroid back..... £39
120 Insert..... £20
HA401 120 RFH Box..... £49
120 Back..... £39
Winder..... £79
MAMIYA TLR 6x6 USED
C330 S B/O + WLF..... £269
C330 F Body + WLF..... £149
65 F3.5 box late..... £199
65 F3.5 serviced..... £169
80 F2.8 late serviced.... £139
80 F2.8 S serviced..... £169
135 F4.5 serviced..... £149
180 F4.5..... £169
250 f4.5 serviced..... £199
Paramender..... £89
CDS Mag Hood box..... £129
MAMIYA 7 RF 6x7 USED
7II body..... £849
7I body..... £499
50 F4.5 L + VF..... £849
65 F4 box..... £599
150 F4.5 M-..... £449
210 F8 + VF box M-..... £599
Polarising filter..... £110
Panoramic kit..... £49
MAMIYA RB 6x7 USED
Pro SD + 127 KL + RFH + WLF..... £599
Pro S + 90 F3.8 + 120 RFH..... £399
Pro S body..... £149
Pro S body scruffy..... £99
Prism early..... £99
WLF....£79 Chimney..... £69
120 645V back..... £99
Pro S Polaroid back..... £49
Pro SD Polaroid back..... £69
50 F4.5 C..... £269
55 F4 C..... £199
65 F4 KL..... £399
90 F3.5 KL..... £299
180 F4.5 KL M-..... £249
180 F4.5 C..... £99
250 F4.5 KL M- box..... £249
45mm tube SD M-..... £99
Ext tube 2..... £69
MAMIYA RZ 6x7 USED
RZ Pro II + 90 F3.5 + RFH..... £649
RZ Pro II body..... £299
RZ Pro body..... £149
50 F4.5 W M-..... £269
50 F4.5 ULD M- box..... £699
65 f4 M- box..... £329
140 f4.5 W M- macro..... £349
180 F4.5 M-..... £179
No 1 or No 2 ext tube ea £69
FE701 prism AE..... £249
AE prism early..... £99
Pro II Polaroid back..... £69
120 Back Pro 1..... £39
Pro shade..... £49
Pro AE hood..... £119
MANFROTTO USED
055XPROB..... £99
055CXPRO3..... £179
190XPROB..... £79
190CXPRO4..... £149
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45CL1 AA battery..... £45
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Sony A580 body..... £349
Sony A550 body box..... £329
Sony A200 body..... £99
Sony RLAM ringlight..... £179
Sigma EF530DG Super... £79
MINOLTA/SONY AF USED
Dynax 7 body M- box... £149
Dynax 800Si + VC700.... £69
Dynax 7xi body..... £49
Dynax 700Si + VC700.... £69
Dynax 700Si body..... £49
Dynax 5 body..... £39
Dynax 505Si body..... £29
Dynax 500Si Super body .. £29
Dynax 400Si body..... £29
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24-105 F3.5/4.5..... £149
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35-70 F4..... £69
50 F1.4..... £149
50 F1.7..... £79
50 F2.8 macro..... £199
70-210 F4..... £99
70-210 F4.5/5.6..... £69
100-200 F4.5..... £59
100-300 F4/5.6..... £129
300 F2.8..... £2299
500 F8..... £369
BP200 grip..... £39
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18-200 F3.5/6.3 DT..... £239
18-250 F3.5/6.3 box..... £319
30 F2.8 SAM..... £119
50 F2.8 macro..... £269
70-300 F4.5/5.6 G SSM.. £549
SIGMA MIN/SONY AF USED
18 F3.5 box..... £129
18-35 F3.5/4.5..... £69
21-35 F3.5/4.2..... £129
50 F1.4 EX DG M- box.. £269
50 F1.4 SAL..... £229
55-200 F4/5.6..... £69
70 F2.8 EX DG..... £279
600 F8..... £349
1.4x EX DG conv..... £149
2x EX conv..... £99
TAM 55-200 F4/5.6 di.... £49
TAM 90 f2.8 Di box..... £269
TAM 90 f2.8..... £199
Teleplus 1.4x conv..... £69
Teleplus 2x conv..... £99
Kenko 1.4x Pro 300DG £149
Sony angle finder..... £89
VC600 (600Si)..... £29
Min 3200i..... £19
Min 3600HSD flash..... £69
Min 5200i..... £39
Min 5400HS..... £49
Min 5600HSD M-..... £149
NIKON DIGITAL AF USED
D3X body..... £2699
D3 body M- box..... £1699
D3 body..... £1299
D2XS body..... £499
D2X body box..... £399
D700 body..... £1299/1399
D300s body..... £549/599
D300 body..... £349
D200 body box..... £199
D100 body..... £69
D50 body..... £69
D40 body..... £69
D90 body box..... £249
D80 body..... £199
D5100 body M-..... £249
D3100 body M-..... £179
D3000 body box..... £119
EH-6 mains charger..... £59
MBD-10 box..... £99
MBD-80 box..... £89
MBD-200 box..... £69
Coolpix P5000..... £79
NIKON AF USED
F6 body M- box..... £999
F5 body M- box..... £399
F5 body box..... £299
F5 body scruffy..... £199
F100 + MB-15..... £149
F80 body black..... £69
F90X body..... £49
F801 body..... £49
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17-55 F2.8 AFS DX..... £749
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18-55 F3.5/6 VR M-..... £79
18-55 F3.5/5.6..... £69
18-105 F3.5/6 VR..... £139
18-135 F3.5/5.6 AFS..... £149
20 F2.8 AFD box..... £429
24 F2.8 AFD box..... £429
24 F2.8 AF..... £199
24-70 F2.8 AFS M- box £1099
24-70 F2.8 AFS box..... £1029
24-85 F3.5/4.5 VR..... £329
24-120 F4 AFS M-..... £749
24-120 F3.5/5.6 VR..... £269
24-120 F3.5/5.6 D..... £149
28 F2.8 AF N..... £119
28-80 F3.5/5.6 G..... £49
28-100 F3.5/5.6 AFD..... £69
28-200 F3.5/5.6 G..... £149
28-300 F3.5/5.6 VR M- box £529
35 F1.4 G M- box..... £1049
35 F1.8 AF G..... £139
35-70 F2.8 AFD..... £299
50 F1.4 AFD box..... £179
50 F1.8 AFD..... £99
55-200 F4/5.6 AFS VR..... £299
55-200 F4/5.6 AFS..... £69
60 F2.8 AFS micro..... £339
60 F2.8 AFD micro..... £279
70-200 F2.8 VRI..... £1099
70-300 F4.5/5.6 VR..... £329
75-300 F4/5.6..... £79
80-200 F2.8 AFD N..... £699
80-200 F2.8 AFS..... £699
80-200 F2.8 early..... £299
80-400 F4.5/5.6 VR..... £699
85 F3.5 DX VR M-..... £299
105 F2.8 AFD Micro..... £399
105 F2.8 AF..... £369
180 F2.8 AFD M- box... £429
200 F2 AFS VRI M-..... £2699
200-400 F4 VRI..... £3499
300 F4 AFS M- box..... £899
300 F4 AFS grey body . £849
400 F2.8 VR M- box... £5899
500 F4 AFS VR..... £4999
TC20E..... £199
SIGMA NAF USED
17-70 F2.8/4 DC OS HSM £249
18-125 F3.8/5.6 DC OS £199
18-125 F3.8/5.6 DC..... £99
18-200 F3.5/6.3 DC OS £199
24-70 F2.8 EX DG box... £349
28-70 F2.8 EX DG box... £239
28-200 F3.5/5.6..... £129
28-300 F3.5/6.3..... £99
30 F1.4 EX DC box..... £199
50-500 F4/6.3 EX DG £549
55-200 F4/5.6 DC HSM £69
55-200 F4/5.6 DC Mint..... £49
70-200 F2.8 EX DG II.... £429
70-300 F4/5.6 APO mac DG £99
105 F2.8 EX DG OS M- . £399
105 F2.8 EX..... £249
120-400 F4/5.6 APO..... £499
170-500 F5/6.3 DG..... £399
300 F2.8 EX serviced £1199
300 F4 AFS grey body.... £849
500 F4.5 EX DG HSM.. £2699
1.4x EX DG M-..... £179
1.4x EX conv..... £99
TAMRON NAF USED
18-250 F3.5/6.3 Dill box . £199
24-135 F3.5/5.6 box..... £119
28-300 F3.5/6.3 XR Di.... £269
55-200 F4/5.6 Dill..... £49
70-300 F4/5.6..... £69/89
90 F2.8..... £219 / 289
TOK 12-24 F4 ATX II M-£399
TOK 12-24 F4 ATX M-.. £349
TOK 16-50 F2.8 ATX Pro.... £439
TOK 35 F2.8 mac M-..... £199
TOK 50-135 ATX Pro..... £369
VOIGT 20 F3.5 SL11N M-£349
FLASH / ACCESSORIES USED
DW-30 (WLF for F5)..... £139
SB-24..... £49
SB-25..... £69
SB-26..... £69
SB-27..... £49
SB-28..... £69
SB-28DX..... £69
SB-29..... £99
SB-30..... £49
SB-80DX..... £69
SB-600..... £189
SB-700 box..... £199
SB-800..... £199
SD-8A..... £99
SD-8 box..... £69
MB-10 (F90X)..... £29
MB-15 (F100)..... £49
MB-40 fits F6 M- box..... £179
ML-3 remote M- box..... £169
WT-2 box..... £99
NIKON MF USED
F2 + DP-1 blk..... £199
F3 body..... £99/199
FA body..... £179/249
FE-2 body chr..... £199/249
FM2n body chr..... £199
FM2n body blk..... £169
FM2 body chr..... £149
35-70 F3.3/4.5 AIS..... £99
35-105 F3.5/4.5 AIS..... £149
36-72 Series E..... £79
43-86 F3.5 AI..... £69
50 F1.2 AIS..... £399
50 F1.8 AIS..... £89
50 F1.8 AIS pancake.... £139
55 F2.8 AIS micro..... £199
85 F2 AI..... £179
105 F2.5 AIS..... £149
135 F3.5 AIS..... £99
200 F4 AIS..... £129
300 F4.5 AI..... £199
TC14A...£149 TC14B.. £149
TC16A..... £99
TC200..... £59
MD-12 winder..... £49
SB-15..... £39
SB-16..... £69
SB-17 (fit F3)..... £49
DW-4 (fit F3)..... £149
NOBLEX USED
135UC..... £449
OLYMPUS DIGITAL USED
E1 + 14-42..... £149
E510 body..... £179
E500 body..... £129
E420 body..... £129
E410 +14-42..... £179
E300 body..... £129
14-42 F3.5/5.6..... £79
14-45 F3.5/5.6..... £169
35 F3.5..... £139
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Sigma 85mm F1.4 EX DG HSM..........E+ £499
Sigma 105mm F2.8 EX DG Macro..........E++ £259
Sigma 150-500mm F5-6.3 APO DG OS HSM....E++ £599
Sigma 170-500mm F5-6.3 Apo..........E++ £349
Sigma 300mm F2.8 Apo..........Unused £399
Sigma 300mm F4 Apo..........E++ / Mint- £159
Sigma 400mm F5.6 Apo Tele Macro........Unused £299
Tamron 24-70mm F3.3-5.6 Asph..........Mint- £89
Tamron 28-105mm F2.8 SP LD..........E++ £299
Tamron 60mm F2 Di II (if) Macro..........Mint- £249
Tamron 70-200mm F2.8 Di LD (if) Macro....Mint- £399
Tokina 16-28mm F2.8 ATX FX..........Mint- £589
Tokina 16-50mm F2.8 ATX Pro DX..........Mint- £389
Tokina 28-80mm F2.8 ATX Pro..........Unused £299
Tokina 80-400mm F4.5-5.6 ATX D..........Mint- £349
Tokina 100-300mm F5.6-6.7..........E++ / Unused £69
Tokina 300mm F2.8 ATX SD..........Unused £999
Zeiss 35mm F2 ZE Distagon..........E++ £649
Sigma 1.4x Apo EX DG Converter..........Mint- £119
1.4x EF II Extender..........E++ £199
2x EF Extender..........E+ / E++ £149 - £159
2x EF MkII Extender..........E++ £209
270EX II Speedlite..........Mint- £59
300EZ Speedlite..........E+ / E++ £9 - £29
380EX Speedlite..........E++ £79
420EX Speedlite..........E++ £119
420EZ Speedlite..........E++ £39
430EX II Speedlite..........Mint £159
480EG Speedlite..........E++ £99
540EZ Speedlite..........E+ / E++ £59 - £79
54MZ3 Flash..........E++ £79
580EX MkII Speedlite..........Mint- £269
600EX-RT Speedlite..........Mint £349
ML3 Macrolite..........E++ £59
MR-14EX Macro Ringlite..........Mint- £349 - £359
ST-E2 Transmitter..........E++ / Mint- £89 - £109
Nissin Di622 MKII Speedlite..........Mint- £79
Sigma EF500 DG ST Flash..........E++ £79
Sigma EF530 DG ST Flash..........E+ £59
Sigma EF430 Flash..........Unused £49
Sigma EF430ST Flash..........Unused £69
Sigma EF500 ST Flash..........E+ £49

Canon Manual - Please Call

Contax 645 Series
Aptus 75 Back (33Mp)..........E++ £5,999
35mm F3.5 Distagon..........E+ / Mint- £849 - £949
45mm F2.8 Distagon..........E++ / Mint- £599 - £699
45-90mm F4.5 Vario..........E++ £1,599
80mm F2.0 Planar..........E+ £599
120mm F4 Apo Macro..........E++ / Mint- £699 - £999
140mm F2.8 Sonnar..........E+ / Unused £399 - £799
210mm F4 Sonnar..........E+ / Mint- £389 - £549
MFB-2 Polaroid Mag..........E+ / Mint- £79 - £99
MSB1 Flash Bracket..........Mint- £179

Contax G Series

G2 Millennium Kit..........E++ £1,599
G2 Body Only..........E+ £349 - £399
G1 Body only..........E+ / E++ £199
21mm F2.8 G + Finder..........E++ £549
28mm F2.8 G..........E++ £269
35MM F2 G..........E++ £239
90mm F2.8 G..........E+ £149
16mm Viewfinder..........Mint- £199
TLA140 Flash..........E+ / Mint- £39 - £59

Contax SLR Series
N1 Body Only..........E++ £249
NX + 24-85mm..........Mint- £399
NX + 28-80mm..........E++ £299
NX Body Only..........E++ £199
AX Body Only..........Exc / E++ £179 - £449
RX Body Only..........E+ / E++ £169 - £229
ST Body Only..........E+ £229
RTS2 Body + Winder..........E+ £169
RTS + Winder..........E+ £149
Aria Body Only..........E+ £119
167MT Body Only..........E+ £75 - £89
137MD Body + D5 Databack..........E++ £65
Preview Body Only..........E+ / E++ £49 - £249
15mm F3.5 AE..........Mint £1,499
25mm F2.8 MM..........E+ / Unused £449 - £599
28-80mm F3.5-5.6 AF..........New £399
45mm F2.8 AE..........E++ / Mint- £189 - £229
45mm F2.8 MM..........E++ £225
50mm F1.4 AF..........Mint- £499
60mm F2.8 AE Macro..........E+ / E++ £399 - £469
70-200mm F4-5.6 AF..........E++ £499
70-300mm F4-5.6 AF........E++ / Unused £449 - £799
80-200mm F4 MM..........E+ / E++ £219 - £269
85mm F2.8 MM..........E++ £289 - £299
100mm F2 MM..........Mint- £699
100mm F3.5 AE..........E+ £239
100mm F3.5 MM..........E++ / Unused £389 - £399
135mm F2 (60 Year Edition)..........Unused £2,399
180mm F2.8 AE..........Unused £599
180mm F2.8 MM..........E++ / Unused £349 - £599
200mm F3.5 AE..........E++ £199
200mm F4 AE..........Unused £499
300mm F4 AE..........E+ £299
300mm F4 MM..........E+ £259
TLA20 Flash..........E+ / E++ £20 - £39
TLA280 Flash..........E++ / Unused £59 - £149
TLA30 Flash..........E+ / E++ £25 - £39
TLA360 Flash..........E+ / E++ £119 - £149

Digital Compact Cameras
Canon Ixus I Zoom..........E+ £39
Canon Powershot D10..........E++ £139
Canon Powershot G1x..........E++ £349
Canon Powershot G2..........E+ £59
Canon Powershot SX210 IS..........Mint- £79
Fuji Finepix F100FD..........E++ £89
Fuji Finepix F10..........E++ £49
Fuji Finepix F11..........E+ £79
Fuji Finepix S5000..........E+ £49
Fuji Finepix S5800..........E+ £49
Fuji Finepix S8000FD..........E++ £59
Fuji XF-1 Silver..........Mint- £199
Nikon Coolpix 950..........E+ £49
Nikon Coolpix 990..........E+ £79
Nikon Coolpix 995..........Mint- £89
Nikon Coolpix L810..........E++ £99
Nikon Coolpix S700..........E++ £49
Olympus 850SW..........E++ £69
Olympus C7070 Wide Zoom..........E++ £79
Olympus SP810 UZ..........E++ £89
Olympus XZ-1 Black..........Mint- £199
Panasonic FZ48 Black..........E++ £149
Panasonic LX1..........E++ £99
Panasonic LX2..........E++ £109 - £119
Panasonic FS20..........Mint- £59
Panasonic FZ30..........E++ £109
Panasonic FZ8..........E++ £49
Ricoh GR Digital..........As Seen £69
Ricoh GR Digital Limited Edition
..........Mint- / Mint £149 - £179
Ricoh GXR Body Only..........Mint- £129
Ricoh GXR M Mount Module A12..........Mint- £199
Sigma DP1..........E+ £139
Sigma DP2S..........E++ £219
Sony RX1 + Accessories..........Mint- £2,099
Sony HX200V..........Mint- £199
Sony R1..........E++ £189
Sony R1 + F32X Flash + Tele Conv..........E++ £239
Sony T77..........Mint- £99

Digital Micro Four Thirds
Nikon J1 Black + 10-30mm..........E++ £179
Nikon V1 Black + 10-30mm..........Mint- £219
Olympus E-P1 + 14-42mm..........E++ £149
Olympus E-P3 + 14-42mm Silver..........Mint- £379
Olympus E-P3 Body Only - Black..........E++ £289
Olympus E-P3 Body Only - Silver..........E++ £349
Olympus E-PL1 Black Body OnlyE+ / E++ £119 - £129
Olympus E-PM1 Black Body Only..........Mint- £129
Olympus OM-D EM-5 Silver Body Only........Mint- £649
Panasonic G1 + 14-45mm..........E++ £149
Panasonic G1 Body Only..........E++ £89 - £169
Panasonic G2 Body Only..........E++ £129 - £159
Panasonic G3 Body Only..........E++ £239
Panasonic GF-1 Body Only..........E+ £109
Panasonic GF-2 Body Only..........E+ / Mint £109
Panasonic GF-3 Red Body..........Mint- £129
Panasonic GH-2 Body Only..........E++ £379
Panasonic GH1 Body Only..........Mint- £279
Panasonic GX1 Body Only..........Mint- £219
Pentax Q + 5-15mm..........Mint- £189
Sony NEX3N Body + Flash..........E++ £179
Sony NEX5 + 16mm + HVL-F7S..........E++ £199
Sony NEX5 + 16mm F2.8..........Mint- £249
Sony NEX5 + 18-55mm + Flash.......E++ / Mint- £189
Sony NEX5 + Flash..........E+ £159
Sony NEX7 Body Only..........E++ / Mint- £589 - £649

Micro 4/3rds Lenses
Panasonic 7-14mm F4 G Vario........Mint- £749 - £789
Panasonic 14-140MM F4-5.8 OIS HD
..........E++ / Mint- £329 - £399
Panasonic 14-42mm F3.5-5.6 Asph OIS
..........E+ / E++ £69 - £179
Olympus 14-42mm F3.5-5.6 M.Zuiko ED......Mint- £89
Panasonic 14-45mm F3.5-5.6 ASPH G
..........E++ / Mint- £99 - £139
Panasonic 14mm F2.5 Asph..........E++ / Mint- £129
Voigtlander 17.5mm F0.95 Asph..........Mint- £799
Voigtlander 25mm F0.95 Nokton..........Mint- £589
Panasonic 45-200mm F4-5.6 OIS..........E++ £179
Panasonic 45mm F2.8 DG Asph Macro.......Mint- £449
Sigma 50mm F1.4 EX DG HSM..........Mint- £279

Digital SLR Cameras

Canon EOS 1D MKIIN Body Only.......E++ £689 - £699
Canon EOS 1D MkII Body Only
..........As Seen / E++ £419 - £749
Canon EOS 1D Body Only..........E++ £299
Canon EOS 5D MkII Body Only ..E+ / E++ £999 - £1,099
Canon EOS 5D Body Only..........E+ / E++ £399 - £429
Canon EOS 7D Body Only......E++ / Mint- £789 - £799
Canon EOS 50D + BG-E2N Grip..........E+ £399
Canon EOS 40D + BG-E2N Grip..........E++ £249
Canon EOS 40D Body Only........E+ / E++ £199 - £229
Canon EOS 30D + BG-E2 Grip..........E+ £189 - £199
Canon EOS 30D Body Only........E+ / E++ £159 - £189
Canon EOS 20D Body Only..........E+ £129
Canon EOS 1100D Body Only..........Mint £179
Canon EOS 600D Body Only..........Mint- £299
Canon EOS 550D Body Only..........Mint- £299
Canon EOS 350D Body Only..........As Seen / E+ £99
Canon EOS 300D Body Only..........E+ / E++ £75 - £79
Canon EOS300D Infra Red Body..........E+ £259
Canon EOS M + 18-55mm + 90EX Flash....Mint- £269
Canon EOS M + 22mm F2..........Mint- £389
Fuji S2 Pro Body Only..........As Seen £99
Fuji S3 Pro Body Only..........E+ / E++ £129 - £179
Leica Digital Modular R..........E++ £1,949
Leica S2 Black Body Only..........Mint- £7,899
Minolta Dynax 7D + 18-70mm..........E+ £149
Minolta Dynax 7D + VC-7D Grip..........E+ £179
Nikon D3 Body Only..........E++ £1,499
Nikon D2X Body Only..........E+ / E++ £399 - £489
Nikon D1X Body Only..........E++ £249
Nikon D800 Body Only..........Mint- £1,849
Nikon D700 Body Only..........E++ £1,049
Nikon D300 Body Only........As Seen / E+ £249 - £369
Nikon D200 Body Only..........Exc / E+ £149 - £209
Nikon D100 Body Only..........Exc / E++ £79 - £129
Nikon D90 Body + MB-D80 Grip..........Mint- £359
Nikon D90 Body Only..........E+ / Mint- £279 - £349
Nikon D80 Body Only..........E+ / Mint- £129 - £239
Nikon D70S Body Only..........E+ £109
Nikon D70 Body Only..........E++ / Mint- £99 - £129
Nikon D50 Body Only..........E+ / E++ £89 - £119
Nikon D40 Body Only..........E+ / E++ £99 - £129
Nikon D5100 Body only..........Mint- £279
Nikon D3000 Body Only..........Mint- £129
Olympus E3 Body Only..........E++ / Mint- £439 - £469
Olympus E620 Body Only..........E++ £249
Olympus E510 + 14-42mm..........Mint- £179
Olympus E500 + 17.5-45mm..........E+ £139
Olympus E400 + 14-42mm..........Mint- £179
Olympus E300 Body Only..........E++ £119
Panasonic L1 Body Only..........E+ / E++ £239 - £279
Pentax K7 + 18-55mm..........E+ £349
Pentax K7 Body Only..........E++ £339
Pentax K-r + 18-55mm..........Mint- £249
Pentax *isT DS + 18-55mm..........E++ £149
Pentax *isT D + D-BG1 Grip..........E+ £149
Samsung GX1L + 18-55mm..........Mint- £149
Samsung GX1S + 18-55mm....E+ / Mint- £129 - £179
Sigma SD14 + 18-50mm..........E+ £249
Sigma SD14 Body Only..........E+ £179
Sigma SD9 + 24-70mm..........As Seen £129
Sigma SD9 Body Only..........E+ £139
Sony A77 Body + VG-C77AM Grip..........E++ £699
Sony A77 Body Only..........E++ £649
Sony A100 + 18-70mm..........E++ £169

4/3rds Lenses
Olympus 7-14mm F4 ED Zuiko.........E++ £899 - £999
Sigma 10-20mm F4-5.6 DC HSM
..........E+ / E++ £259 - £269
Olympus 11-22mm F2.8-3.5 Zuiko
..........E+ / Mint- £349 - £399
Olympus 14-42mm F3.5-5.6 Zuiko..........E++ £59
Olympus 14-54mm F2.8-3.5 MkII..........Mint- £369
Olympus 14-54mm F2.8-3.5 Zuiko
..........E+ / E++ £199 - £249
Sigma 18-50mm F2.8 EX DC....E+ / E++ £129 - £159
Olympus 35mm F3.5 Macro Zuiko..........E++ £149
Olympus 40-150mm F4-5.6 ED Zuiko
..........E++ / Mint- £59 - £69
Olympus 50-200mm F2.8-3.5 ED..........E++ £599
Olympus 50-200mm F2.8-3.5 SWD..........E++ £689
Olympus 50mm F2 ED Macro Zuiko..........E++ £319
Olympus 70-300mm F4-5.6 ED Zuiko
..........E++ £229 - £239

Flash & Lighting - Please Call
Fuji - Please Call

Hasselblad H Series
H3DII Complete (50MP)..........E++ £9,949
H2 Complete..........E+ / Mint- £1,699 - £1,989
H1 Body + AE Prism + Magazine..........E++ £1,299
H1 Body Only..........E+ £689
50-110mm F3.5-4.5 HC .....E+ / E++ £1,850 - £1,950
120mm F4 HC Macro..........Mint- £1,799
Hmi100 Polaroid Mag..........E++ £79 - £149
HVM Magnifying Hood..........Mint- £249

Hasselblad V Series
503CXi Blue/Gold Edition..........Mint- £3,999
500CM Gold Edition..........Unused £3,999
503CW Complete..........E++ £1,999
503CW Chrome Body Only..........E+ £549
503CX Complete..........E++ £949
553ELX Black Body Only..........E+ £449
553ELX Chrome Body Only....E++ / Mint- £399 - £649
500ELX Black Body Only..........E+ / E++ £349 - £449
500ELM Complete..........E+ / E++ £499 - £549
500ELM Chrome Body + WLF..........E++ £179
500ELM Chrome Body Only..........E+ £149
500EL Body + NC2 Finder..........E++ £149
202FA Chrome Body..........E++ £789
Arc Outfit..........E++ £2,250
Flex Outfit..........E++ £1,299
SWC Body + Finder..........E+ £1,199
SWCM Complete..........Exc / E+ £999 - £1,399
30mm F3.5 CFi Fisheye..........E++ £2,799
40mm F4 C Black..........E+ £499
45mm F4.5 Apo Grandagon..........E++ £889
50mm F2.8 F..........E++ £399
50mm F2.8 FE..........E+ / E++ £649
50mm F4 C Black..........E+ £199 - £249
50mm F4 C Chrome..........E+ £259
50mm F4 CF..........E+ £299 - £349
50mm F4 Cfi FLE..........E++ / Mint- £989 - £999
50mm F4 Classic ZV..........Unused £2,999
60-120mm F4.8 FE..........E+ £649 - £699
80mm F2.8 CF..........E++ £349
80mm F2.8 CFE..........E++ £489
120mm F4 CF Macro..........Exc / E++ £449 - £749
135mm F5.6 C Macro..........E+ / E++ £189 - £349
135mm F5.6 S Planar..........E+ / E++ £199 - £249
140-280mm F5.6 C Black..........E+ £699
140-280mm F5.6 F Variogon..........E+ £599
150mm F2.8 F..........E+ £349
150mm F2.8 FE..........E+ £599
150mm F4 C Black..........E+ / E++ £199 - £299
150mm F4 CF..........Exc / E+ £239 - £349
150mm F4 CFi..........E++ / Mint- £749
250mm F4 FE..........E++ £549
250mm F5.6 C Black..........E+ / E++ £199 - £249
250mm F5.6 C Chrome..........E+ £189
250mm F5.6 CF..........E+ £349
250mm F5.6 CF Super Achromat..........E+ £1,999
350mm F5.6 CF..........E++ £749 - £849
Komura 2x Converter..........E++ £45
Vivitar 2x Converter..........E+ / E++ £45
Teleplus 2x MC6 Converter....E++ / Unused £49 - £79
A12 Black Mag..........E+ £79 - £99
A12 Chrome Mag..........As Seen £99
A12 TCC Black Mag..........E+ £149
A24 Black Mag..........E+ / E++ £49 - £129
A24 Chrome Mag..........Exc / E++ £39 - £125
A24 TCC Black Mag..........E+ £139
E24 Black Mag..........E+ / Mint- £169 - £199
Autobellows..........E++ £199
Bellows + Hood..........E++ £149
Bellows + Hood..........E+ £179
CW Winder + Remote..........E++ £199 - £249
Extension Tube 32E..........E++ £79
Extension Tube 55..........E+ / E++ £30 - £35
Extension Tube 56..........E++ £39
Proflash 4504..........E+ £199
SCA390 Flash Adapter..........As Seen / E++ £20 - £79
SCA3902 Flash Adapter..........Mint- £45
Focus Screen Adapter SWC/M.....E+ / E++ £99 - £109
HC Prism..........E++ £99
HC3 Finder..........E++ £79
PM Prism..........E+ £129
PM5 Prism..........E++ £249
PM90 Prism..........Exc / E+ £129 - £159
PME Meter Prism..........E+ £129
PME90 Meter Prism..........E+ £389

Hasselblad Xpan Series

Xpan II + 45mm F4..........E+ / E++ £1,599 - £1,699
Xpan + 45mm F4..........E+ £899
30mm F5.6 Asph + Finder..........E++ £1,899
90mm F4..........E+ / Mint- £289 - £399
Fujinon 90mm F4..........E+ £249
45/90mm Centre Filter..........E+ £99 - £109

Large Format - Please Call
Leica Screw - Please Call

Leica M Series
M8 Black Body Only..........E+ / E++ £1,389 - £1,499
M8 Chrome Body Only..........E++ £1,399 - £1,489
M6 Platinum + 50mm F1.4..........Mint £6,499
M6 Titanium + 35mm F1.4 Asph
..........E+/E++ £3499-£4,499
MP 072x Chrome Body + Leicavit..........E++ £2,499
M7 0.58x Black Body Only..........E+ £1,499
M7 0.72x Chrome Body Only.........E++ / Mint- £1,499
M6TTL 0.72x Black Body Only..........E++ £949
M6 Cutaway Body Only..........Mint- £999
M4-P Black Body Only..........E+ £679 - £699
M4 Chrome Body Only..........E+ £599
M3 Chrome Body Only..........E+ £499
M2 Chrome Body Only..........E+ £449 - £549
MD2 Black Body Only..........E+ £349
MDA Chrome Body Only..........E+ £359
CL Black Body Only..........E+ £299
Konica Hexar RF + 50mm F2 + Flash..........E+ £799
Konica Hexar RF Body Only..........E+ £429
16/18/21mm F4 Tri Elmar + Finder..........Mint- £3,399
21mm F2.8 Asph M BlackE++ / Mint- £1,699 - £1,799
21mm F2.8 Asph M Black 6bit
..........E++ / Mint- £1,599 - £1,849
21mm F2.8 M Black..........E+ £1,199
21mm F3.4 R + 122228 M Mount..........Mint- £799
21mm F4 Chrome + Finder..........E+ £1,199
24mm F1.4 Asph M - Black..........E++ £3,199
24mm F2.8 Asph M BlackE++ / Mint- £1,599 - £1,699
24mm F2.8 Asph M Black 6bit..........E++ £1,799
28mm F2.8 Asph M Black 6bit..........Mint £1,349
28mm F2.8 M Black..........E+ £749
35mm F1.4 Asph M Black..........E++ £2,399 - £2,499
35mm F2 Asph M Black 6bit..........E++ £1,599
35mm F2.5 M Black 6bit..........E++ £899
35mm F2.5 M Black 6bit + Hood..........Mint- £999
35mm F3.5 Chrome (M3)..........E++ £399
50mm F1.0 M Black 6bit..........Mint- £4,499
50mm F1.4 M Black..........Mint- £1,499
50mm F2 M Black..........Mint- £999
50mm F2 Rigid Chrome..........E+ £349
50mm F2.5 M Black 6bit..........Mint £799
50mm F2.8 M Chrome..........E++ £599 - £699
75mm F2.5 Black 6 BIT.........E++ / Mint- £899 - £929
90mm F2.5 M Black 6bit..........E++ £989
90mm F2.8 Black..........E+ £399
90mm F2.8 Chrome..........Exc / E++ £199 - £450
90mm F4 Collapisible..........As Seen £149
90mm F4 Collapsible..........E+ £199
90mm F4 Elmar..........As Seen / E+ £149 - £199
90mm F4 Elmar E39..........E+ / E++ £175 - £299
Minolta 90mm f4 M Rokkor..........E+ / E++ £249
135mm F2.8 Black..........As Seen £199
135mm F2.8 M Black......As Seen / Mint- £250 - £349
135mm F4 Black..........E+ £399 - £439
135mm F4.5 Hektor..........As Seen £99
1.25x Viewfinder Magnifier..........Mint- £149
21mm Chrome Viewfinder..........As Seen £125
24mm Black Viewfinder..........E+ / E++ £239 - £249
28mm Black Viewfinder..........E+ £225
50mm Chrome Viewfinder..........Exc £99
A42 Swing Polariser..........E++ £69
Bellows II..........E++ £99
Handgrip M..........E++ £39 - £45
M6 Leather Case..........E+ £49
M6TTL/M7 Leather Case..........E++ £65
Motor M..........E++ / Mint- £219 - £249
Table Top Tripod..........E++ / Mint- £35
Winder M..........E+ £75

Leica R Series
Digital Modular R..........E+ £1,899
R9 Anthracite Body Only..........E+ / E++ £699 - £799
R9 Black Body Only..........E++ £799 - £899
R7 Chrome Body Only..........E+ / E++ £299 - £349
R6.2 Black Body Only..........E+ / E++ £449 - £549
R6.2 Chrome Body Only..........E++ £649
R6 Black Body Only..........E+ £349 - £399
R5 Black Body Only..........E+ / E++ £299 - £349
R5 Chrome Body Only..........E+ / E++ £299 - £349
RE Black Body Only..........E+ £219
R4S Model 2 Black Body Only
..........E++ / Unused £249 - £499
R4S Black Body Only..........E+ £149 - £179
R4 Black Body Only..........E+ £125 - £159
R3 MOT + Winder..........E+ / E++ £239 - £299
R3 Black Body Only..........E+ £129 - £159
SL2 MOT Black + Motordrive..........Mint- £1,099
SL2 MOT Black Body Only..........E++ £599
SL2 Anniversary Body Only..........E++ £649
SL2 Black Body Only..........E+ £299
SL Chrome + 50mm F2 (Dummy)..........E+ £149
SL Chrome Body Only..........E+ / E++ £149 - £249
SL Chrome Body Only..........E+ £169
24mm F2.8 R 3cam..........Exc / E++ £399 - £699
24mm F2.8 ROM..........E++ £999
28mm F2.8 PCS Shift..........E++ £949
28mm F2.8 PCS Shift + Filters..........E++ £1,299
60mm F2.8 R 3cam Macro..........E+ £399
60mm F2.8 R Macro + Tube.......Exc / E+ £299 - £399
80-200mm F4.5 R 3cam..........E+ £149 - £199
90mm F2.8 R 1cam..........E+ £225
90mm F2.8 R 3cam..........E+ £299
135mm F2.8 R 3cam..........Exc / E++ £149 - £349
180mm F2.8 R 3cam..........Exc / E++ £299 - £499
180mm F2.8 ROM..........E++ £999
180mm F3.4 Apo R 3cam..........E++ £799
180mm F4 R 3cam..........Exc / E+ £169 - £299
560mm F6.8 Telyt R..........E+ £599
2x Extender R..........As Seen / Unused £29 - £179
Nikon 35mm F3.5 PC Shift..........E+ £249
Tamron 70-350mm F4.5..........E+ £169
Metz 50AF1 Digital..........Mint- £119
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THE INSTAMATIC, or 126 film format, is 50 years old this year. I'd like to be able to wish it a happy birthday, but it's been dead and buried for nearly a decade. Of course, many of the cameras live on, although they are hardly enjoying a fulfilling life, being more akin to zombies – living dead deprived of their source of sustenance. Unlike the 126's little brother, the 110 Pocket Instamatic, which has returned from the grave, those of us who wish to use our 126 cameras have to rely on long-expired stock, picked up sporadically at car-boot sales and charity shops. Or perhaps you can find something on eBay, where occasionally one of the legion of Instamatic cameras listed comes in its box complete with unused film.

Few families in the 1970s and '80s would have been without an Instamatic camera. The format was introduced to make 35mm film more foolproof. There was no need to thread a film leader at the beginning, or rewind at the end. Instead, you simply dropped the cartridge into the back of the camera and away you went. Needless to say, the bulk of 126 cameras were very basic, usually with no controls to fox the novice photographer. However, a few more sophisticated models were made, even some single-lens reflexes.

Although the film is 35mm wide (and therefore can be developed in a standard developing tank), that's where the similarity ends. Instead of the 35mm film's twin perforations running along each film edge, the 126 format has only a single perforation per frame, used by the camera to detect when the requisite amount of film has been wound for the next exposure – and in some models, to set the shutter. The single perforation leaves more room for an image, so while the standard 35mm frame is 24mm tall by 36mm wide, the 126 negative is 28mm square. Some people have successfully reloaded 126 cartridges with 35mm film, but it's a fiddly process that only works for some cameras, and fails to give the full height of the negative as the perforations get in the way.

The Ricoh Auto 126 is a curious beast. I can't remember where I got it from, but it was most likely a car-boot sale. One of its key features is a built-in clockwork motordrive, which allows you to shoot in quick succession. It also has a 35mm f/2.8 Rikenon lens and a fully automatic exposure system driven by a selenium cell. Selenium meters operate without batteries. The photocell gives out a voltage dependent on ambient light levels, so the camera is spared the risk of damage from a leaking long-forgotten battery, although the Ricoh 126 does have a compartment for an obsolete 15V cell to fire a flashbulb. Luckily, the previous owner had removed it, or maybe they never used the flash.

The motordrive is a bit of a gimmick, in my opinion. The first 126 cartridges held 12 or 20 exposures, and although 24 exposures came later, I'm not sure how often the holiday snapper would have wanted to rush through this limited supply. Worse still, the clockwork advance ensures that the shutter is always set and ready for use, and in the absence of a shutter-release lock, it's all too easy to lose a frame when taking the camera in or out of a bag.

I took care not to fall into this trap when I took the Ricoh with me on a trip to Haworth in West Yorkshire, where I was reminded that photographers are not alone in cherishing technology that is past its sell-by date, as this shot of a steam locomotive (left) on the Keighley and Worth Valley Railway shows. It was a relief to find that the Fujicolor film that I used, which expired in 1994, hadn't run out of steam, either.

Incidentally, while writing this column, rumours have started to surface that the Ferrania plant in Italy is to resume film production, and may even dust down its 126 assembly line. That would be good news, but I'm not holding my breath. **AP**

BOTH PICTURES © TONY KEMPLEN

To read more about Tony's 52 cameras project, visit **http://52cameras.blogspot.com**. To see more photos from the Ricoh Auto 126, visit **www.flickr.com/tony_kemplen/sets/72157633931531218**

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